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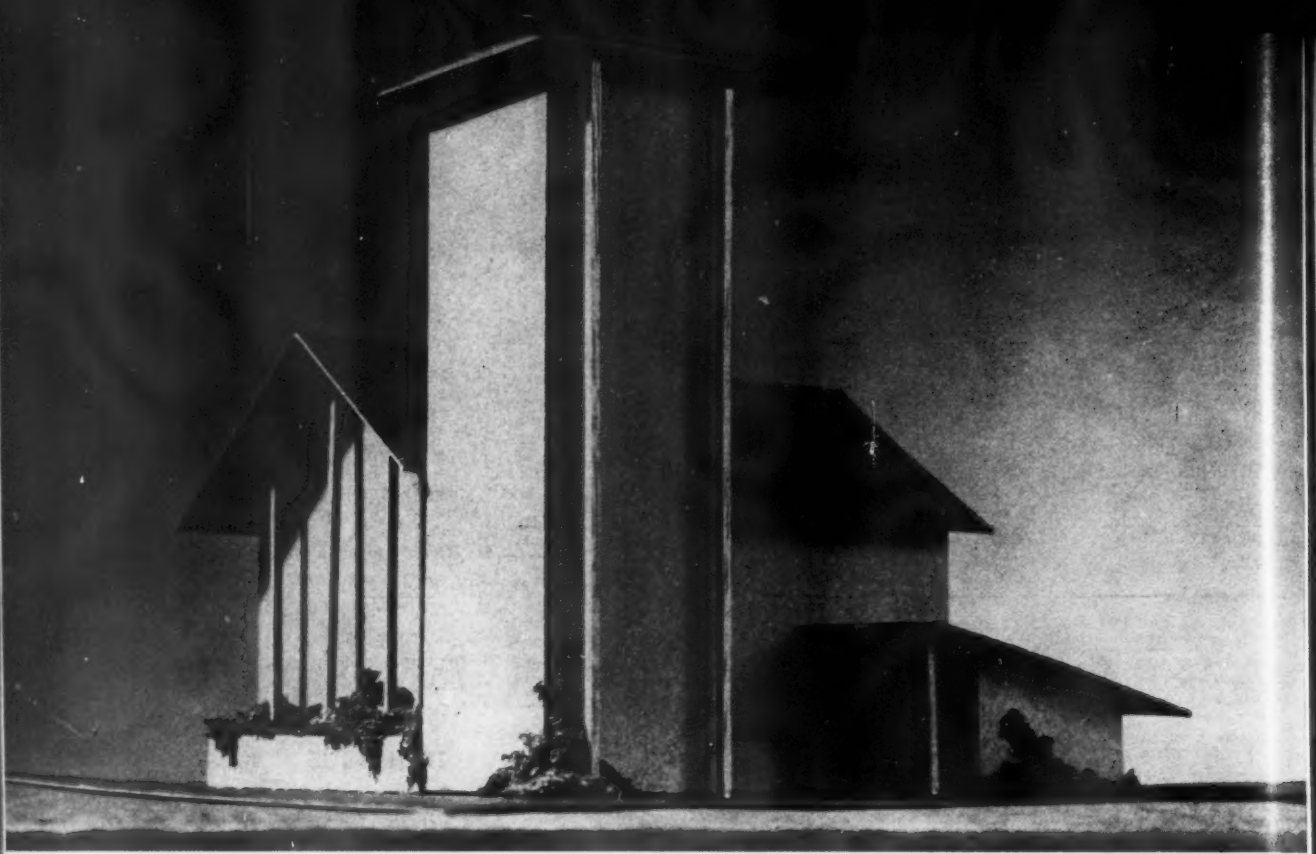
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BUILDER, Junior Grade

By **JOHN LIDSTONE**

Supervisor of Arts and Crafts
Vancouver School Board
Vancouver, B. C., Canada

Photographs by
ROGER KERKHAM

Division of Visual Education
Department of Education
Government of British Columbia

Model building is popular with teachers because it integrates easily with other subjects. Unfortunately, its art values are often lost because teachers find it difficult to get children to work creatively without becoming over-elaborate. David, a grade seven student, demonstrates an approach to model building which helps solve this problem.

An X-acto knife, ruler, stiff cardboard and balsa stripping are all that are required to build the type of model shown here. Scraps of sponge, sawdust, coarse sandpaper and many other easily obtainable materials can be used for decoration.

This particular project was presented to a class of junior high school students. The problem was to design a house, a church or a school. We

were not so interested in the interior of buildings as in their outward appearance and how the exterior of one building affected the appearance of others near it. The class was asked to build models to look as if they were viewed from a distance, omitting minor details.

First the class learned to construct a few elementary shapes based on the cube. This taught them how to lay out a simple plan to get the shape they wanted using a few operations—scoring, creasing, gluing and assembling. Neatness and good workmanship were emphasized. The class then combined these simple shapes to make larger units and discussed pictures of buildings in relation to them. Although brief, this initial phase equipped the class to design and build their own models.*



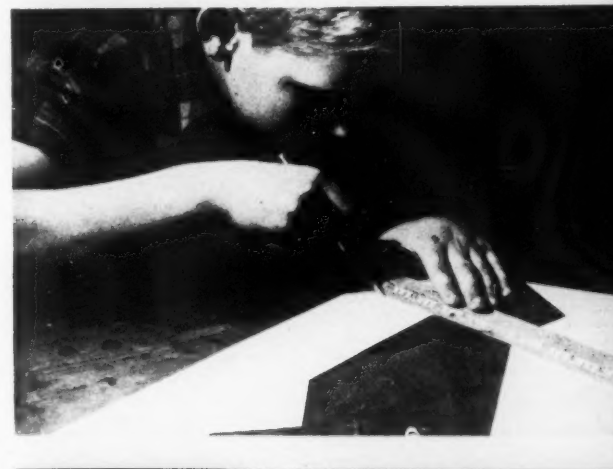
Building materials were limited to stiff cardboard in different colors, balsa stripping and airplane cement. David practices with simple model before attempting large one.



He decides to build a church and draws plan on sheet of cardboard. Class is working on model community so size of church must correspond to the other buildings.



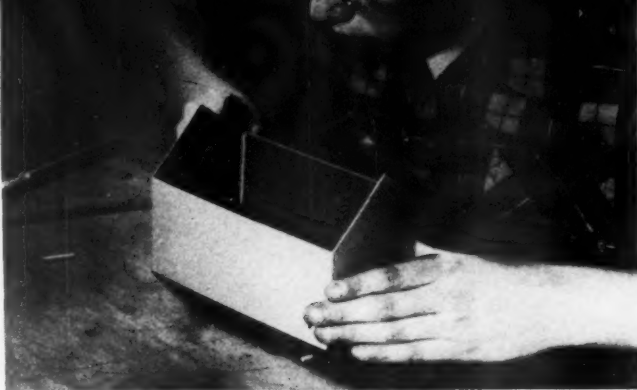
Sides are cut out in one continuous strip with a sharp knife. He tries to slice through the cardboard with each cut to make clean edges.



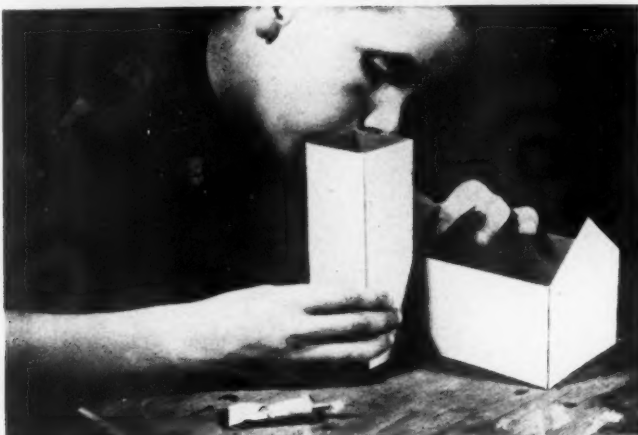
David makes a light cut using ruler and knife wherever the corners fall, creases the outside and adds a strip of balsa where the ends meet.



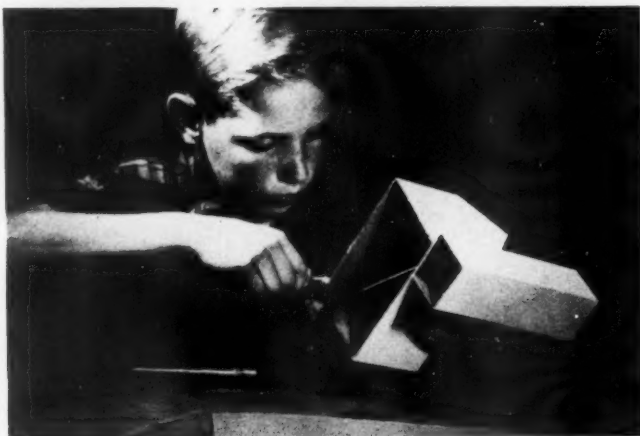
Bending the walls into position, he glues the ends in place. The balsa strip is set in the thickness of the cardboard to make walls appear flush. He holds structure steady until cement dries.



Procedure used in making main walls is repeated in tower which David attaches to the church.



The model is strengthened by adding diagonal braces of scrap cardboard on the inside.

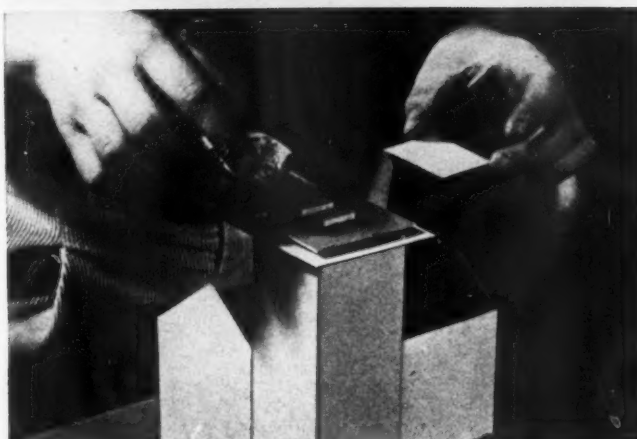


When walls are finished and placed in a suitable position on the base, David holds them until the glue is set, completing the foundation.

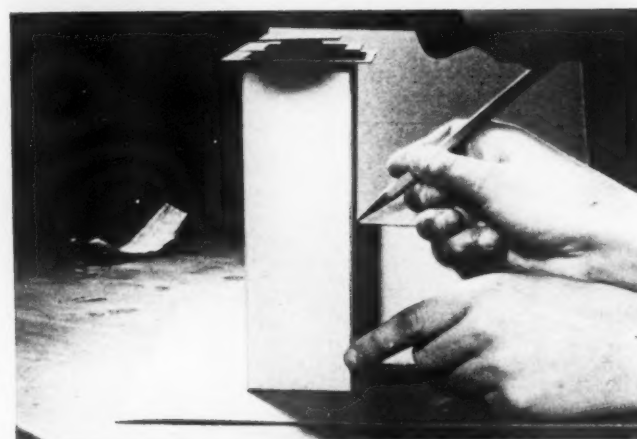




Pieces of scrap cardboard are used to make top for the tower. David tried several arrangements before he found one that he liked.



Balsa stripping and scrap cardboard combine in layers to complete the tower roof design.



He now plans roof for the church. A large rectangle of cardboard is scored down the center, measured to find where the roof must be cut to fit around the tower.



David uses scrap cardboard to measure the distance he must cut to make roof fit snugly around the tower. He finds this method more accurate than measuring with a ruler.

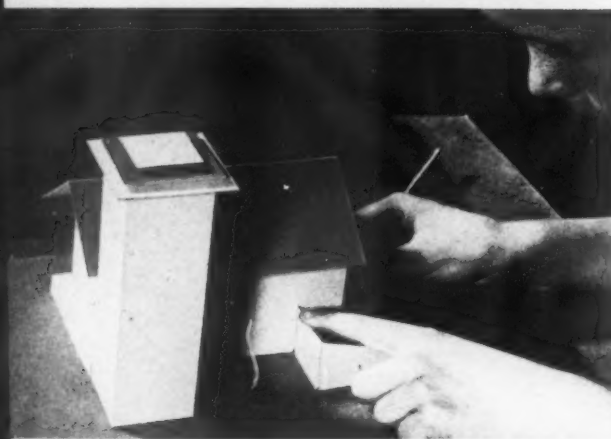


BUILDER continued

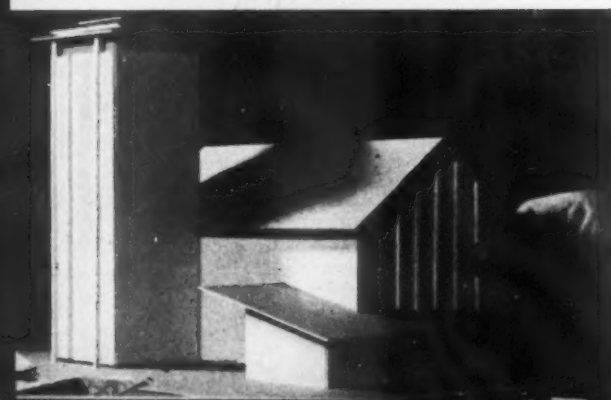
The roof is creased and glued into place. David chose a contrasting color of cardboard for roof rather than paint it.



He adds a long "planter" of scored and folded cardboard to vary lines of his model.



Study of the model from all sides convinces David that an addition is needed at one end. It is planned and built in the same manner as the church and glued to the base.

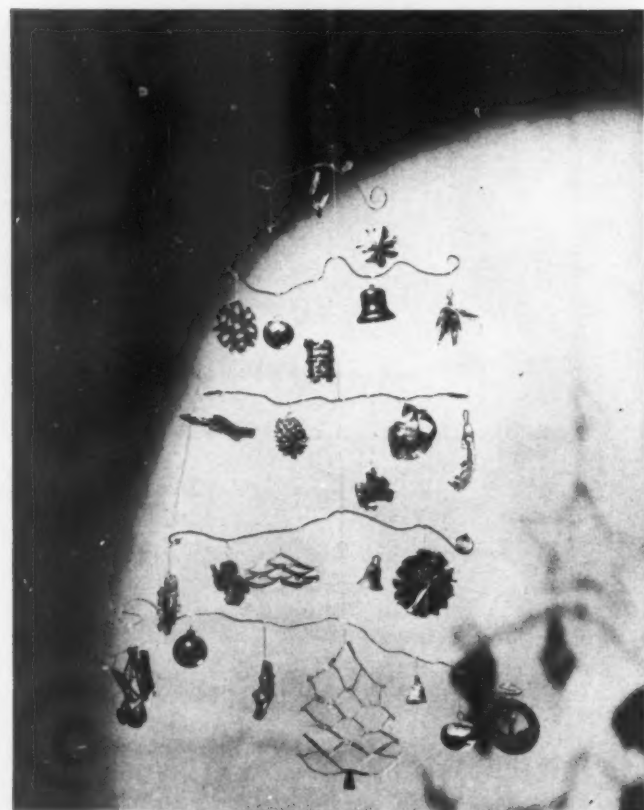
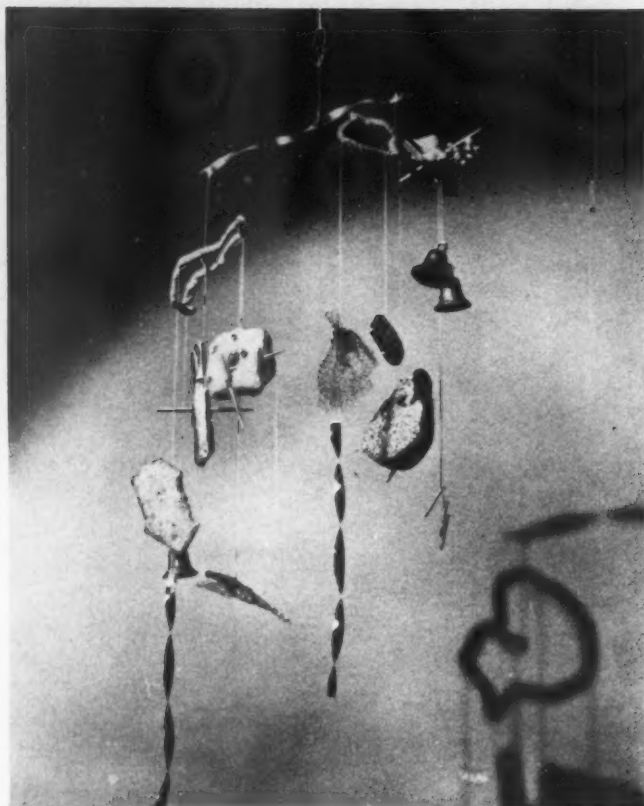


Finishing touch of balsa stripping provides interesting detail and breaks up plain surface.

MEDIA FOR MODERNS



When yesterday's child first strung popcorn to rope the branches of his Christmas tree, it was new and experimental and creative. He painted pine cones with colors he found in his father's tool shed and he thought of hanging a few of Mother's brightly-iced Christmas cookies from the tree. Traditional Christmas decorations were borne of creativity. Today's child, spurred by an all-year-round creative outlook, is augmenting these traditions. Nothing escapes his search for new and different material. On the following pages are a few of the things he has done with tin, paper, scraps of metal, pipe cleaners, and wires . . .



MEDIA FOR MODERNS

continued

By JANE STEWART

Grade IV Teacher, Pickett Elementary School
Toledo, Ohio

"Make designs that move?" echoed James, a skeptical boy of nine.

"That's what I said, and I can show you some before we start to make our designs," I assured him.

"You can? Where are they?" James wanted to know.

"The designs are in the second grade room. They are called mobiles or mobile sculpture. The word 'mobile' means moving," I explained briefly. "The children in Miss Kwiatkowski's class made them for Christmas decorations."

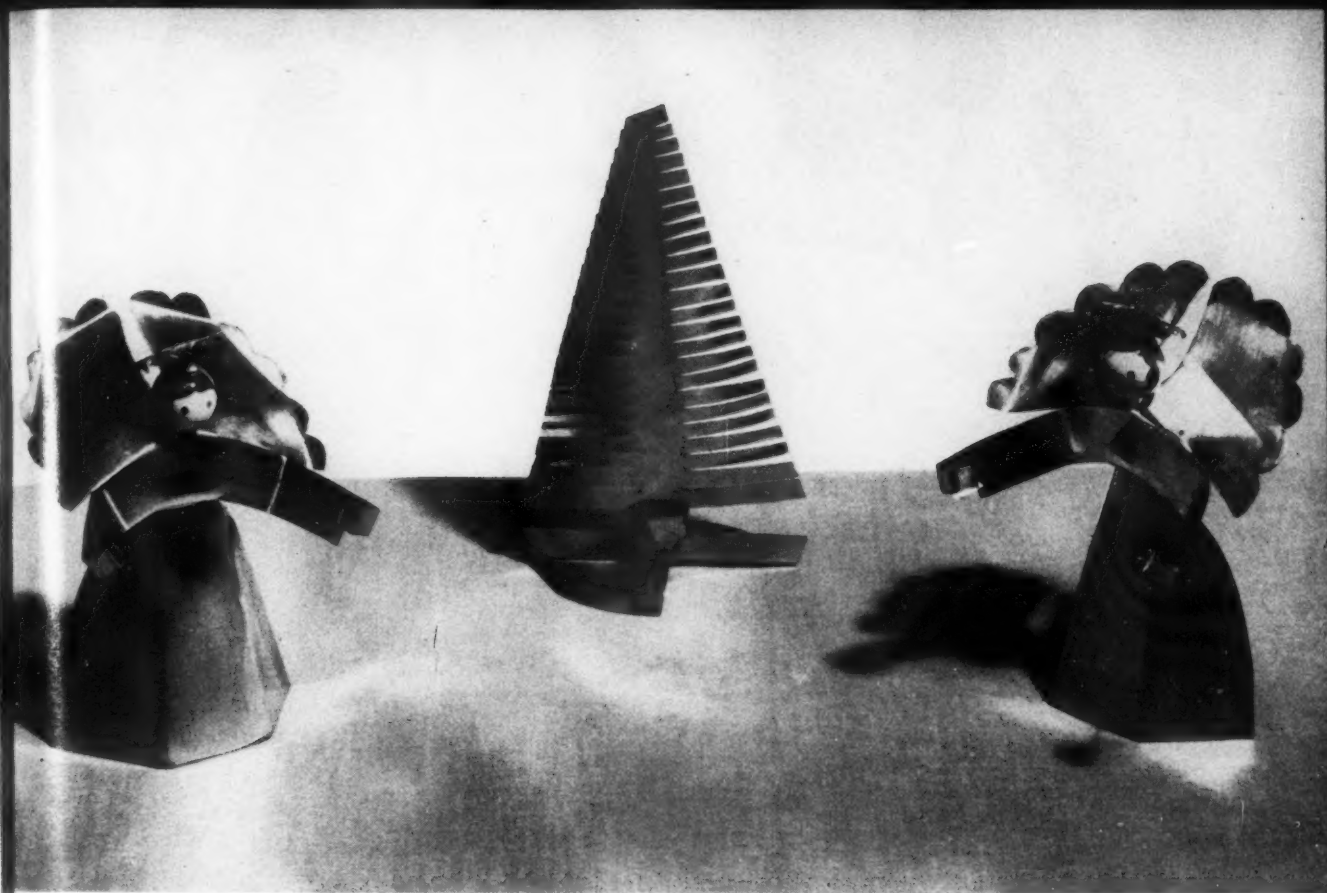
When we visited the second grade room, the gay decorations twirled and twinkled an answer to every question. The fourth-graders were delighted. The mobiles were made from "snips of veils" and "silvered nails" and just about "everything nice" that the child of today likes to touch, see, play with or make.

The construction of the designs had been simple. Each small trinket had first been tied to a separate piece of thread varying in length from three to 12 inches. Four or five ornaments had then been tied to a long, colored pipe cleaner, which had been bent into an interesting shape. A Christmas tree ornament hook had been used to hang each mobile. The hook created a center of balance, and the children had so arranged their decorations on the pipe cleaners that a teeter-totter balance had been achieved. The slightest movement of the air set the mobile in motion.

After seeing the mobiles made by "just second-graders," my class discussed means of construction and materials they could use. Interest was high. "Those mobiles looked like they might fly!" declared Jerry, an air-minded boy. "I'm going to use stronger wire and make a mobile using my model planes."

(continued on page 46)

This activity adapts to various levels of skill and fits almost all holiday occasions. Fourth-graders' mobiles use tiny Christmas bits.



THE TIN CAN MOTIF

Brassy gleam of easy-to-make Christmas decorations comes out of a tin can.

By LOUISE PRICE BELL

Our angels and Christmas tree were made from tin cans — "gold-lined" ones in which fruit had been packed. Our angels have curved hands — to hold candles, tiny Christmas trees or party place cards. Their demure faces were painted on wooden beads.

All manner of attractive holiday decorations may be quickly and easily made of this material. Ordinary-sized cans are large enough to suit most students' plans, but for greater latitude in size of the figure, they might like to get some No. 10 (10-inch-tall) cans.

The first step is the design, of course, from which a pattern should be made on cardboard or paper. After it is traced on the tin, you'll need tin snips to cut it out. Patterns should be quite simple to facilitate the cutting — although the older students will have no difficulty manipulating the tool for more complex designs.

Bending the tin to form the figure and adding a bead or butternut head with painted features finish off a new and different Christmas decoration. •



NATIVITY SCENE — Louise Zandberg

JUNIOR ART GALLERY

FOR YOUR BULLETIN BOARD



I have seen many nativity scenes but they all seemed to be on the same order, so I decided to try something different.

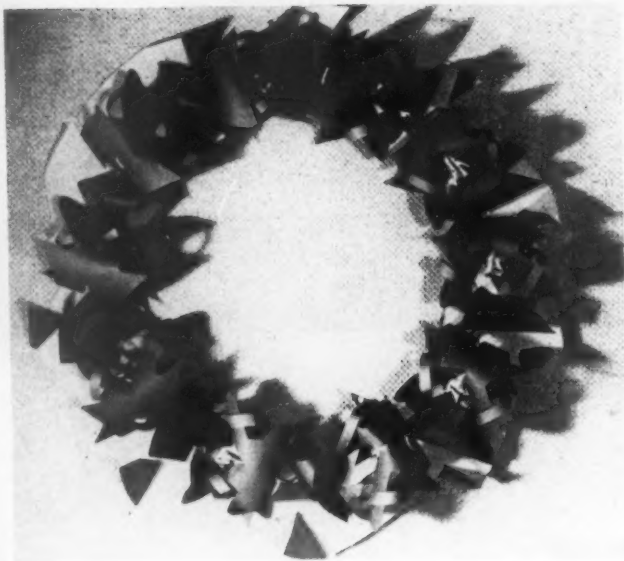
Usually Mary wears a blue dress. I painted her in a white dress with a purple cloak. Joseph sometimes does not appear in nativity scenes but I included him in my picture wearing a blue and yellow mantle.

I decided that I would like an imaginary background so the thought came to me about the vine and the branches which Jesus used as an illustration.

My picture was shown in an exhibit of art work at the Western Arts Association Convention at Toledo, Ohio, last spring.

Louise Zandberg

Age 11, Grade 6
Dickinson School
Grand Rapids, Michigan



PAPER'S CHRISTMAS PERFORMANCE

By **CHARLES B. JEFFERY**

Director of Art
Shaker Heights Public Schools
Shaker Heights, Ohio

1

2



Paper sculpture gives new twist to traditional Christmas wreath.

The September, 1954, issue of Junior Arts & Activities included an article by Chas. B. Jeffery on paper sculpture, demonstrating the basic steps in cutting and folding on straight and curved lines. Before your class embarks on a project like the "custom-made" Christmas wreaths described here, it might be well to brush up their paper sculpture techniques by reviewing the article.

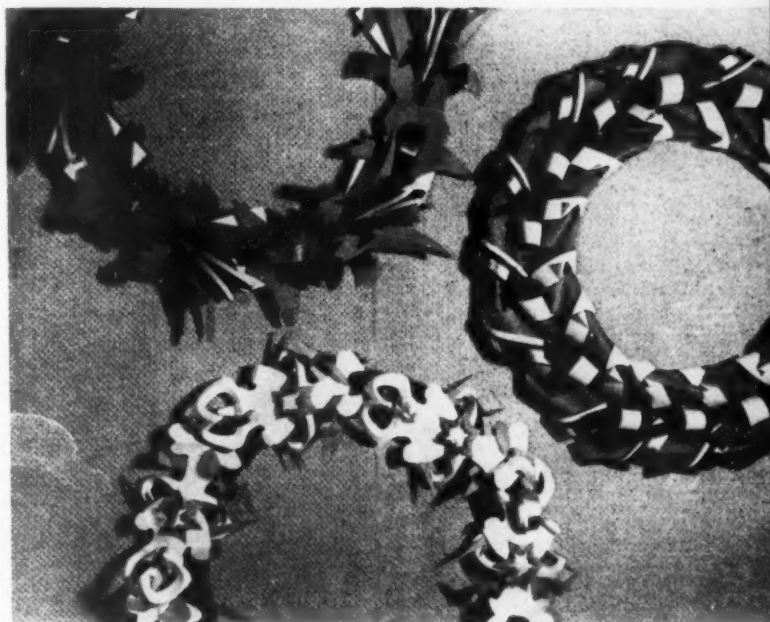
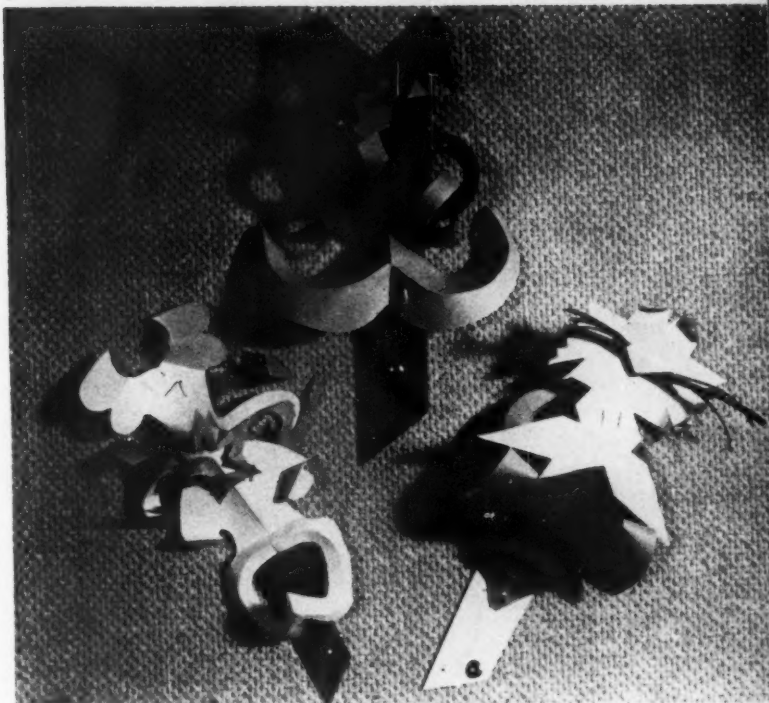
—Editor.

Paper as a creative medium for art classes has gained wide acceptance in recent years. Unfortunately, in some cases it has been reduced to a series of stock tricks—folding, bending, scoring and twisting without much sense of design or inventiveness on the part of either the student or the teacher. The basic technical methods are a legitimate part of the craft, but to stop with these makes the experience both deadly and trite.

Paper sculpture is an integral part of the art curriculum in the Shaker Heights schools. It gets its most complex treatment in the senior high school art classes where it is part of a balanced diet of art experiences.

After considerable discussion of the trend to commercialize Christmas and the prevalence of unimaginative and shoddy decorations in stores, an advanced art class at Shaker Heights School went to work on "custom-made" Christmas wreaths. After a review of the ways paper can be made to perform sculpturally, class emphasis shifted to achieving unusual and imaginative effects. Strips of scrap tag board were used as backing and all kinds of experiments were tried in order to produce interlocking masses and open shapes through which other shapes and forms might cut and become visible.

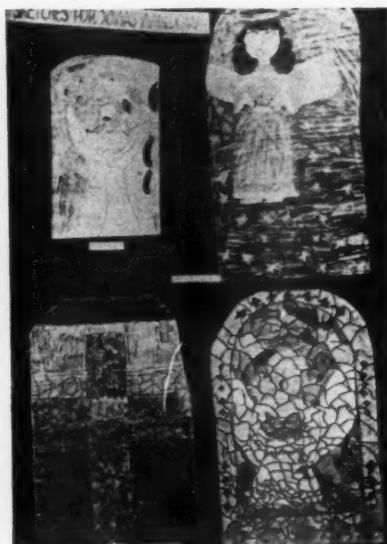
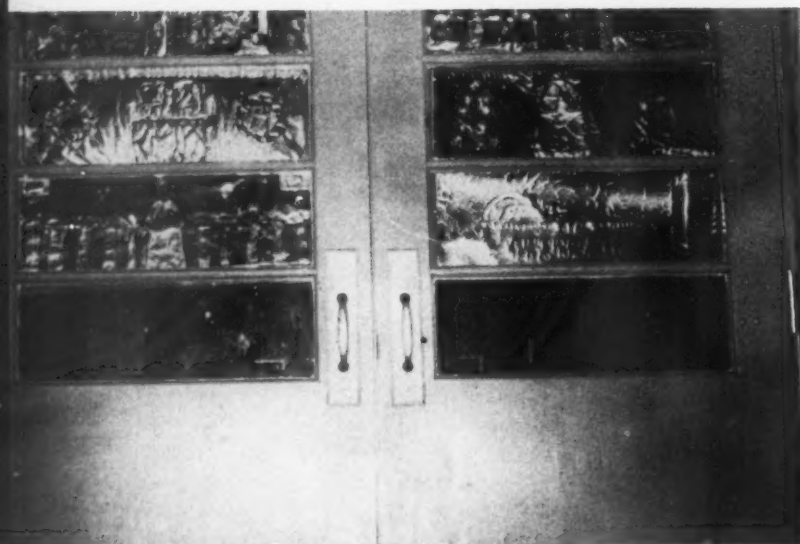
Odds and ends of scrap construction paper were used. Traditional Christmas colors gave way (continued on page 45)



(1) Gold foil accents red and turquoise shapes. Light-colored background conceals circular cardboard foundation. (2) Final assembly requires at least four hands — sometimes six. (3) Motifs produced in experimental scoring and folding are evaluated by class. Students judge color, carrying power and design interest. (4) In wreath at top, student tries for solid quality. Center, formal effect results from flat, simple treatment. Lower wreath of white, silver and light blue on deep red background is elaborately scored and folded for lacy effect.

"... sapphire, violet glow and silver gleam..."

Metallic paper works its own shimmering magic on stained glass window project and needs only easy-to-come-by reflected light.



Panels of metallic paper for front doors of Oak Grove School, Elsmere, Delaware, were made by junior high girls. At right above are preliminary sketches made by sixth-graders of Oak Grove School, and below, their spot-lighted "singing angel".

By RITA NEWTON

Instructor in Art Education
University of Illinois

"Just shiny paper and a big piece of cardboard—?"

"—instead of tissue paper or cellophane you can see through!"

The sixth grade was learning about a way we had discovered to make a stained glass window for a stage where there was no way to light a window evenly from the back. I went on to describe how a spotlight, shining on a reflecting surface of metallic paper, could make a glowing stage background for our school Christmas concert.

Everyone who had submitted designs became a member of the committee to make the window. We started with

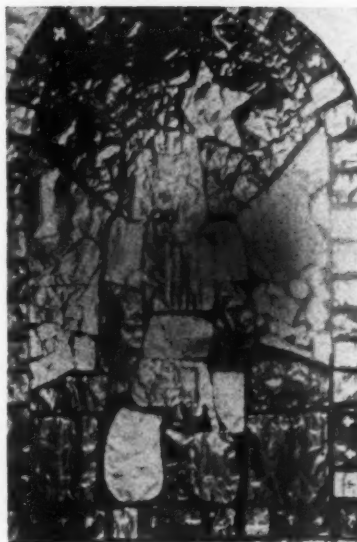




Photo courtesy Reynolds Metal Company

a large flat cardboard, a supply of metallic gift-wrap paper in sheets of assorted solid colors and a box of scraps. A large drawing of a singing angel was sketched on the cardboard by a girl who had designed it. Others sketched in suggestions for background and borders. After a color had been chosen for a particular section, all the shiny paper of that color was collected, sometimes in varying tones and the jig-saw fitting began. As each piece was laid in place it was stapled down with a gun stapler. "Leading" between pieces of "glass" was painted over the cracks with thick black tempera paint lines.

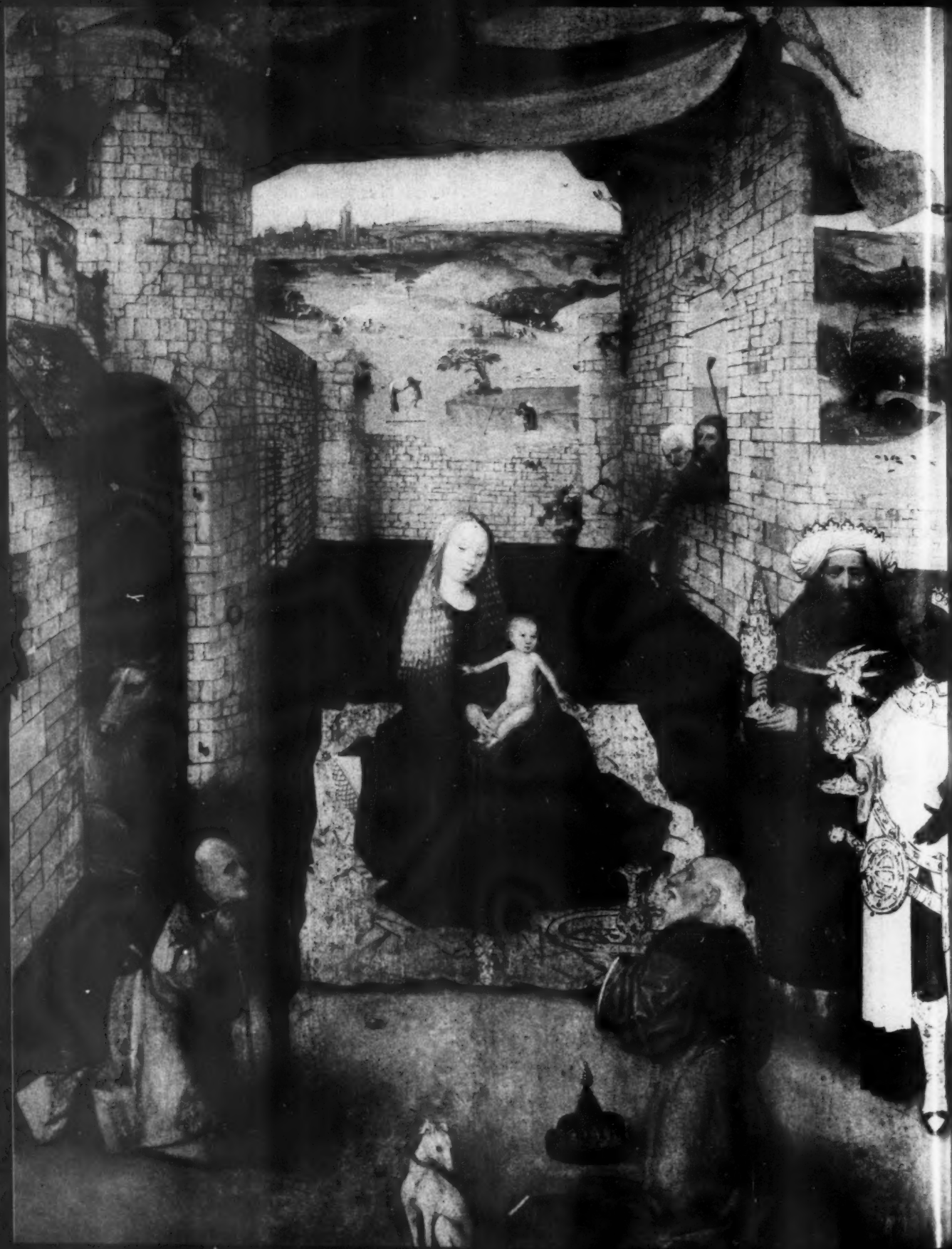
The noise of discussion rivaled the snapping sound of the stapler. Color combinations were chosen. Borders were planned to make use of the small scraps. Rules for rotating the use of the stapler emerged from the student's vehement sense of justice.

The seventh grade class decided to make a companion piece. Work went on overtime at recess and lunch hour. I felt that I had discovered at least one large-scale group project to meet the needs of junior high school students—a new interesting technique.

But that was a flaw: I had discovered it. This was like many ideas—they're "prefabricated," invented by the art teacher. All that is left for the children is to carry out the plan. *(continued on page 46)*



Bainbridge Junior High School, Richmond, Va., stage set for Christmas pageant developed from sketch in metallic paper by Peggy Phillips, Betsy Ross.



One of the most original painters of the late 15th and early 16th Centuries in Northern Europe was Hieronymus Bosch. We are not sure when he was born but we know that he was an established master of his craft by 1488 in the Dutch town of Hertogenbosch.

Like other artists of the period, Bosch learned much from the Italian masters of the period who had discovered the laws of perspective and new ways of representing the human form in a convincing, realistic manner. But to this knowledge he added a new and original element of fantasy. At times his imagination produced almost terrifying representations of cruel and fearful scenes.

An exception is this quiet and peaceful interpretation of Mary and the Baby Jesus surrounded by Joseph and the wise men from the East. It is a large painting in tempera and oil on a wooden panel.

Our attention is centered on Mary and the Christ Child. Other figures and animals are so designed in the composition that our eyes are led in a circular motion. Of particular interest are such details as the hound in the central foreground, the head of a cow in the doorway of a stable, and the exaggerated perspective of stone walls receding rapidly into the distance. If you look closely you will see that the lines of the walls lead to a vanishing point considerably below the horizon. In the background is a deep landscape in which we see faintly the tall building of a distant city.

This painting should give you many ideas for creating an original picture of the nativity scene.

The Adoration of the Magi
is reproduced through the courtesy of
The Metropolitan Museum of Art



1



2

(1) St. Louis Union Station train shed glows in transparent water color by 16-year-old Alice Marx. (2) Boat-minded elementary student works on contribution to Children's Art Bazaar. (3) Third-graders at Roe School know how to mix easel paint and handle clean-up without teacher's help. (4) Film "The Loon's Necklace" motivates seventh-graders' mask project. (5) Two figures seem made for each other—by first-grader and fifth-grader. (6) Six-year-old Mark is well-satisfied with his first experiment in model plane building.



3



ART IN ST. LOUIS

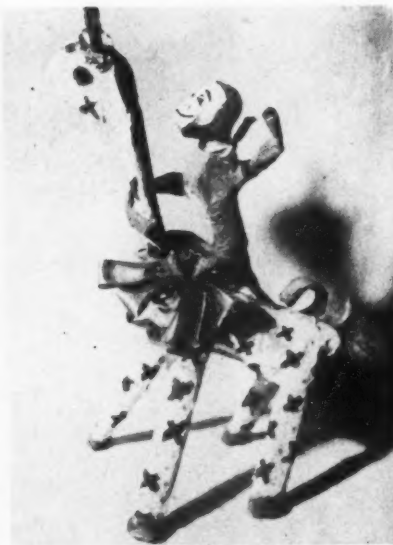
St. Louis is a river town. The golden age of the steamboat still influences the art of youngsters here on the west bank of the Mississippi. The child art from schools near the river continually reflects the strength of a tug pushing barges, the flow of traffic over the many bridges connecting Missouri to Illinois, and of life on the river front.

Today's Tom Sawyers, Huck Finns and Becky Thatchers have the opportunity to express themselves through a great variety of art media. St. Louis is a community which has long been a cultural center of the Midwest and its children's art is moving into a new era with the support and approval of the school administrators.

By MARIE L. LARKIN

Professor of Art Education
Harris Teachers College
St. Louis, Missouri

The art program in the elementary schools of St. Louis is not planned to develop those children who particularly display art aptitude. Should a child show what is regarded as talent, the classroom teacher, conversant with the creative approach to art teaching, helps him toward an art career by allowing him to



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6

ST. LOUIS

continued



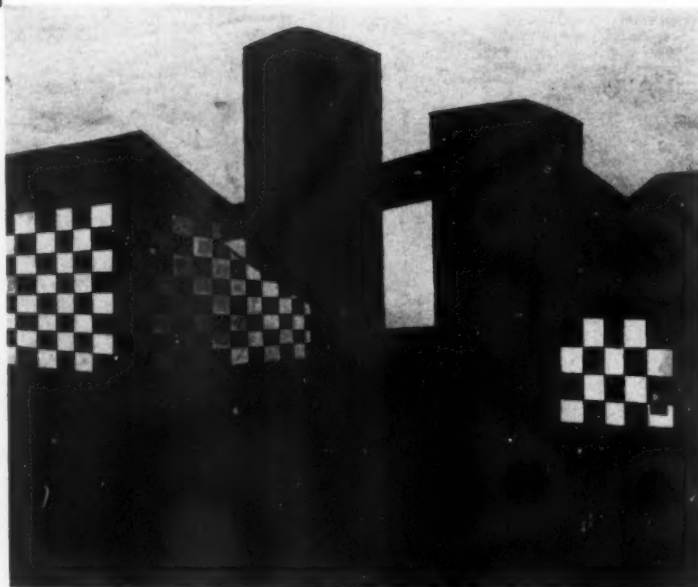
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develop those qualities within himself which are essential to true expression. All children are given an opportunity to explore a wide variety of material supplied by the Board of Education. In some elementary schools, teachers who have special training and interest in art teach all of the art for the upper grades. Young children in the schools approach art in much the same way that language arts activities are carried out. Just as they listen or read and absorb only as much as they can identify themselves with in terms of their interest and experience, so they approach art.



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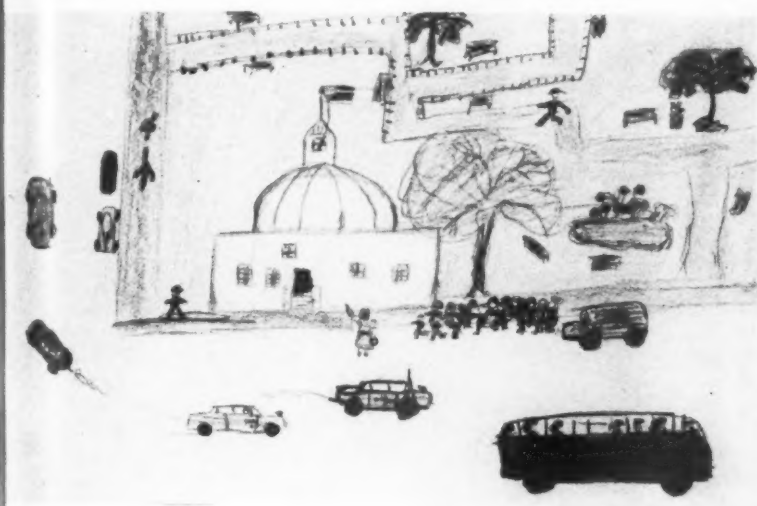
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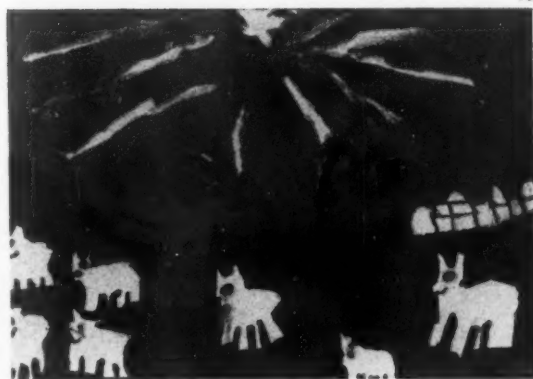


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(7) Painting at Roosevelt High School shows adolescents' characteristic sensitivity. (8) In project called "All About Me" second-grader composes brief biography to accompany self-portrait. (9) High school student's tempera painting of Purina Mills reflects industrial St. Louis. (1) Elementary student, trying to tell the whole story, is stumped by perspective. (11) According to fourth-grade girl everyone carries a purse on trip to river front. (12) Middle-grade youngster, encouraged to break away from strict realism, calls her tempera painting "Imagination". (13) Christmas story is told in wet chalk by third-grader.

Painting and modeling are another means of communication, another way of saying something when words are not always adequate. Despite the crowded classrooms which all large cities are experiencing, there is a feeling of vitality in the schools which have developed a problem-solving art program.

Beginning in the kindergarten and continuing through the eighth grade, art in St. Louis is a local culmination of experiences based on what is known of child growth and development. Art is taught at regularly scheduled periods and is often integrated with other subject matter. Classroom teachers are aware that poor integration may spoil the real learning from each subject and therefore art is usually in-



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14

ST. LOUIS continued



15

tegrated with units such as study of the community. In this way, children are never expected to make pictures which are remote or foreign to them. Consultant help and a radio program in art are available to the classroom teacher. Educational Channel 9 televises experimental work in art.

High school art is taught by teachers especially prepared to teach art. Students may take from one to four years of art. Specialized courses in fashion and commercial art are offered at the technical high schools. A report from a recent evaluation of the high school art program suggested that more crafts be included at this level. This is now being done.

Contributing to art education in the St. Louis Public Schools is a close relationship with two fine city colleges, Harris Teachers College for white students and Stowe Teachers College for Negroes. In accordance with the Supreme Court ruling, the two colleges were integrated as of September, 1954, within the Harris Teachers College facilities and under that name in a first step toward ending *(continued on page 50)*



16



18



17



19

(14) Making puppets develops art skills and manipulation of little figures gives students a chance to project themselves. (15) St. Louis schools afford excellent variety of crafts for students who elect art. (16) Children's Art Bazaar includes exhibits from as many as 30 different countries. This water color comes from Ching Ja Suh, Grade 5, Seoul, Korea. (17) Contribution from Ireland is fifth-grader Dennis Wright's "Irish Countryside". (18) Roosevelt High School water colorist paints predominantly red shirt against blue background in sensitive character sketch. (19) High school student captured "Late November" in dark browns, reds, and yellow.

why they said "THANKS!"



Teachers get the feel of sawdust modeling.

By ESTELLE H. KNUDSEN

Consultant in Art
Minneapolis Public Schools

DR. F. EDWARD DEL DOSSO

Consultant in Art
Minneapolis Public Schools

and ANGELINE T. PAPPAS

Helping Teacher in Art
Minneapolis Public Schools

"Putting myself in the child's place was most important to me." "I enjoyed the interchange of ideas," said another. The third member of the group confided, "Well, to me, the most worthwhile feature was working with the art media." These were some of the teachers' comments about the Minneapolis Public Schools art in-service workshops.

Plans began in September. Each teacher in the 75 elementary schools had a copy of the new art guide. Consequently, several questions loomed in our minds: With our limited staff, how could some of the guide content be introduced in a meaningful way? How could we familiarize teachers with art media appropriate to the age level of the children under their direction? How could we provide an opportunity for teachers to ask questions and gain satisfaction from creativity?

These questions led to our plan of approach. The city was divided into four areas. To announce the four consecutive Tuesday and Thursday workshop meetings, invitations were sent to the elementary school personnel within each area. Registration blanks and

supply lists were included. About 3:15 on the designated date, teachers with arms full of supplies began to fill the high school lunchroom. Noses wrinkled appreciatively to the aroma of coffee and freshly baked cakes.

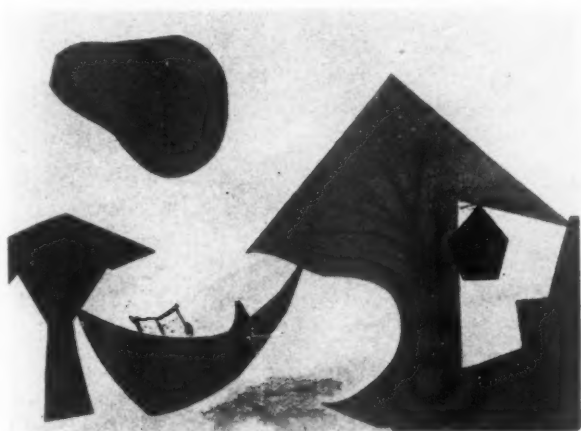
After the coffee social, the teachers separated into three groups. Some kindergarten through grade six teachers went to the chalk group, while two other familiar media attracted others: paper sculpture for teachers of grades four through six, and cut paper for kindergarten through grade three.

Seated in a U-shaped arrangement of tables the cut paper group began to work. A scuffling sound heralded the unloading of supplies of paste, scissors, fabrics, papers and cardboards. A member of the art staff began to make the teachers feel at ease and to stimulate them to work creatively. Soon the group was creating geometric and free shapes with their scissors. Admiring the cut paper shapes, the group leader said:

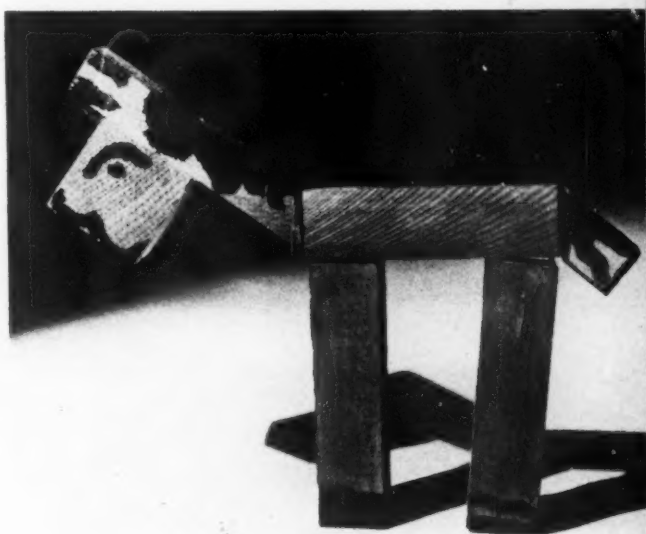
"How pleased I am to see such a variety. Would you like to look at some?" *(continued on page 41)*



Fabric bird on paper background picks its way among fabric flowers. Comb and plumes are crayon.



Summer scene of cut paper shapes is work of physical therapist. Teachers chose materials they wanted to work with, made simple constructions as at right.





Louisville Courier-Journal

1

SLEUTH ON TRAIL OF MASTERPIECE...

... and no holds barred when it comes to rounding up art for Louisville youngsters. Junior Art Gallery Director does the sleuthing — with no map to go by.

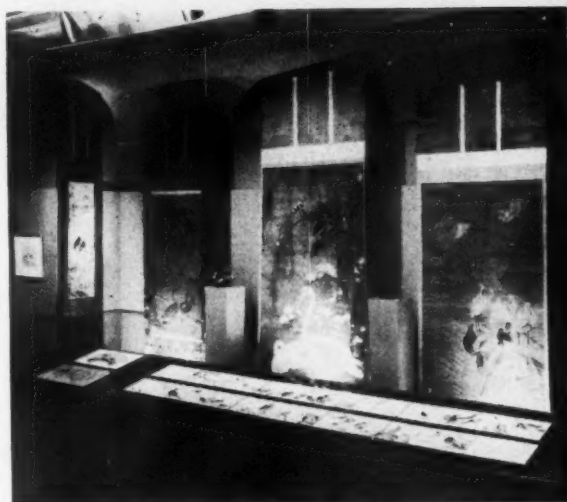
By SUE McWHIRTER THURMAN

Director, Junior Art Gallery
Louisville, Kentucky

Once a year my business takes me to New York for a few days. Some time I'd like to squander an expense-account evening and appear on "What's My Line?"

The television experts are accustomed to easy careers such as pretzel-twisting and poodle-clipping. Could they ever guess that I do *detective work* to borrow art objects to assemble into exhibitions which I can lecture about to schoolchildren?

My line involves all the fun and confusion of any job that has neither precedent nor fixed rules. Museum work in general still enjoys an absence of whatever red tape and absolute points of order have crept into the older and larger professions of educating the public. This informality is doubled in the case of directing Louisville's Junior Art Gallery. It boasts no fixed assets such as a permanent art collection. It can claim as current assets only two and



2

Graphic Arts, Inc.

(1) How did an owl carved in Egypt 4000 years ago get to the top floor of the library in Louisville? (2) Scroll paintings represent the Orient in last spring's "Early Birds" exhibition. (3) Unknown rural American cut this treeful of birds from single sheet of paper. (4) Tiny Scandinavian replicas are clipped to a real sycamore.

Louisville Courier-Journal

3

Louisville Courier-Journal

4





5 Carnegie Institute



6 Louisville Times

(5) Rouault's "The Old King" is type of well-known art object that is easy to locate but hard to borrow. (6) Model butcher shop for "Market" exhibition was turned up by a tight squeak. (7) Fire engine 75 years old publicizes "Old-Time Toys" during Fire Prevention Week. (8) Seeing items like this toy kitchen (Germany, circa 1867) teaches visitors they may have art objects in their attics.

one-half staff members. And it has no income besides modest donations from the Junior League and the Louisville Fund. Directing such an operation is great sport — a constant open-season, minus game and guns!

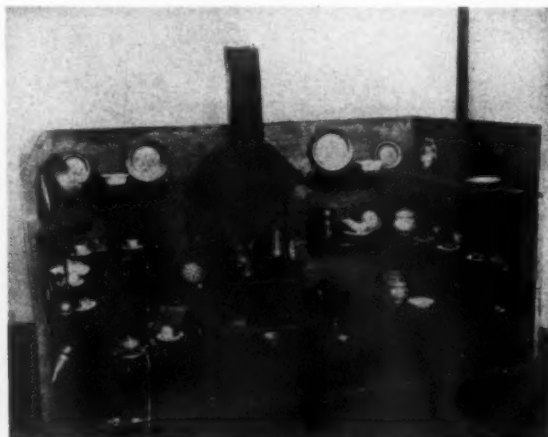
Our public seems to sense this hand-to-mouth predicament. Sooner or later during every exhibition some seven-year-old asks openly, "Did you all make all this stuff?" We tell him to go back and read each label slowly to find out where the art objects came from. Afterwards he usually asks what we're going to do with the things when we "get through with them." Behind this inquiry is the naive hope that we will save them for him! (The civic-minded ones make requests in behalf of their classrooms.)

The older children and the many adults who have never visited an art exhibition before are also concerned about sources. The thing that impresses them is the remoteness of some of the objects, as indicated by their labels. How did an owl carved in Egypt 4000 years ago ever get to the top floor of the library in Louisville in 1954?

Even the experienced looker, who has behind him so many decades of touring art museums that he has come to take for granted the sequences from-expedition-to-museum or from-artist-to-patron-to-museum, asks us how we get our exhibitions. He senses that they are made to order here in Louisville, yet he knows that the gallery doesn't own a single work of art. How, lacking any (continued on page 39)

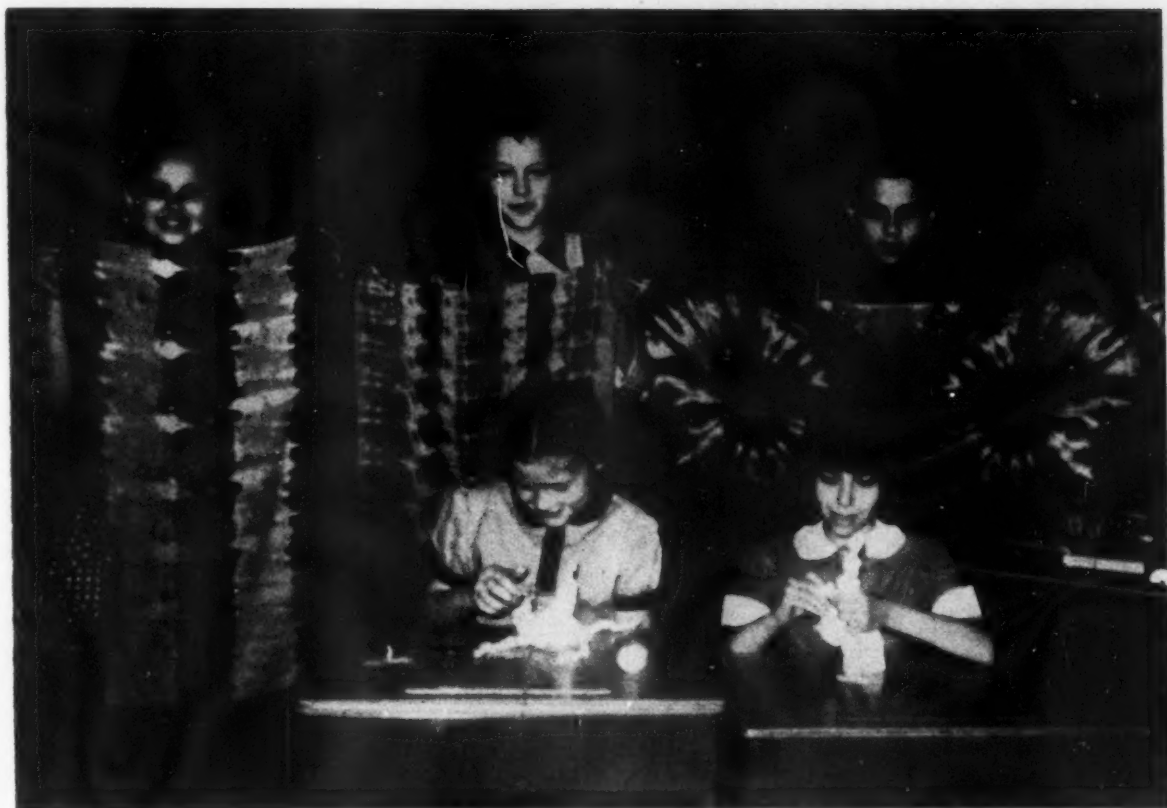


7 Museum of the City of New York



8 Museum of the City of New York

TAKE DOWN THE COLOR WHEEL...



... and let your class mix dyes. Once exposed to this project, they'll remember color relationships forever.

Much like medicine—distasteful, but good for you—is the memorization of colors on a wheel. A group of sixth-graders discovered an exciting way to learn color relationships for a total class investment of 58 cents.

Red, yellow, blue and black dyes were purchased from the neighbor drug store—dyes that required only water to dissolve. From home the children brought clotheslines, fabric without sizing (old sheeting, clothing, remnants), newspapers, rope, ribbon, rickrack, string. The classroom provided water, bowls, pails, pans, an iron and ironing board, oilcloth, scissors, spoons and a teakettle. The library table and some desk surfaces were converted into dye experimental areas and the dye crystals were divided among groups of children who made solutions of the basic colors.

By **ANGELINE T. PAPPAS**

Helping Teacher in Art
Minneapolis Public Schools

Blue and yellow were mixed at an stable in equal proportions. Magically a new green appeared. With two-thirds yellow and one-third blue, there was a yellow-green. One-third yellow and two-thirds blue made blue-green. Other groups worked with blue and red and red and yellow. Soon a startling array of colors had been created! The children placed them on the table in a pleasing arrangement and each group explained how certain hues were obtained.

Discussion continued on such questions as:

"How can fabric be manipulated for a striped design?"

"Gather it in a line and tie it," said Paul.

"How do you think a triangular shape can be obtained?"



1

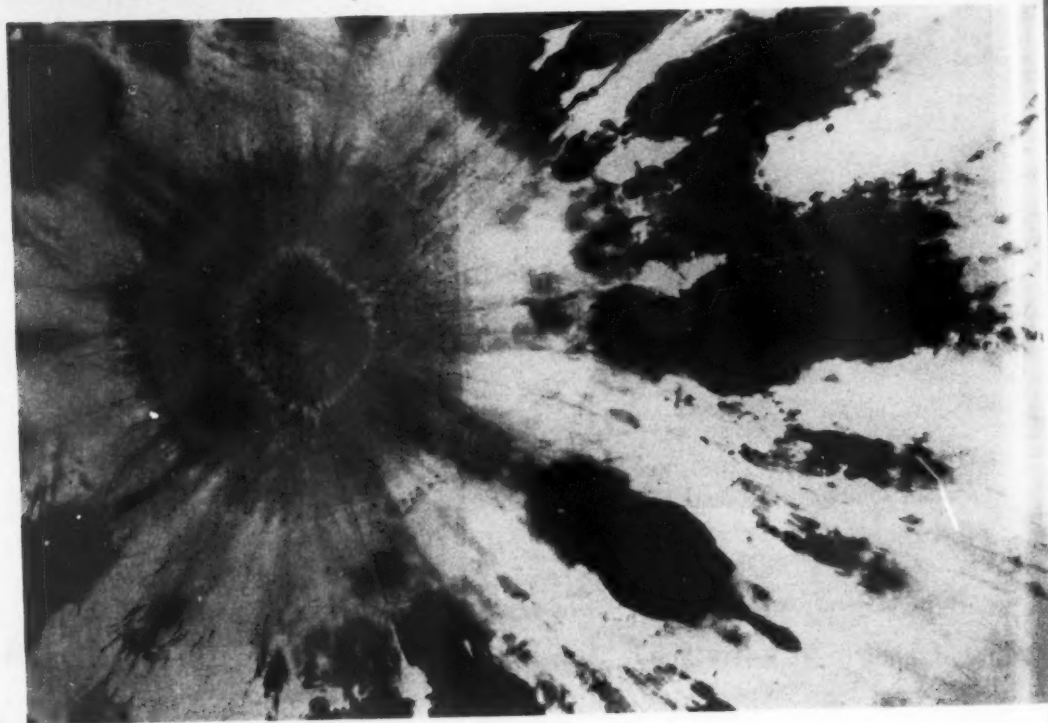
"Fold it into a triangle. Maybe we wouldn't need to tie it," said Bill.

"Why don't we try it both ways to see what happens?" suggested their teacher.

"How can you achieve a circular design?"

"Pull the cloth to a peak. Then tie it," Vivian said.

Volunteers gave solutions for other shapes and combination of shapes. Soon fingers cleverly tied, pleated, folded and gathered fabric for designs. Some children

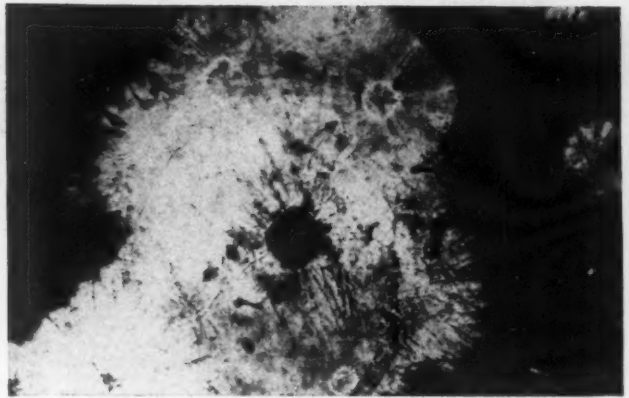
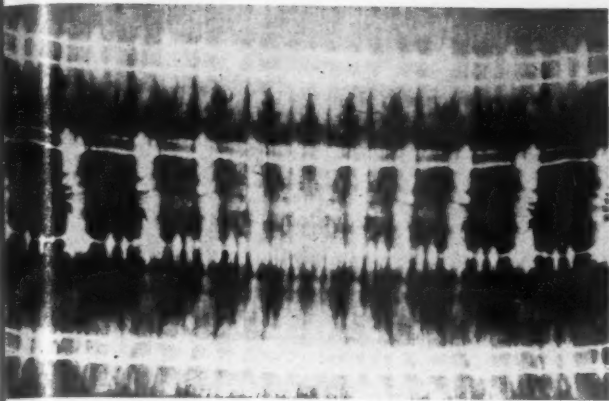


3

2



(1) Unaccustomed hands learn the use of iron and sewing machine. Room needs some alteration to accommodate this project. (2) Ways of getting various color shapes and effects occupy discussion period. (3) First part of learning process involves mixing, combining dyes, then children begin actual dying of cloth. (4, 5 and 6) They find it impossible to duplicate their designs as process makes them unique.



5

merely folded fabrics. Their hands protected the folds from the dye. They shared materials and took turns with supplies.

The room was altered to facilitate the dye process. Several boys strung clotheslines across the room and the ironing board was set up in an out-of-the-way corner.

To insure an even dye the fabric was rinsed in clear water. As fabrics were dipped in the colors, the children said:

"I want just the Boy Scout colors, blue and yellow," confided Bill.

"My room needs livening up, so I'm choosing bright colors," said Tom, who chose yellow-green, yellow and blue.

"Look what happens when I hold part of my cloth out of the blue! It gets lighter as it travels up! It looks so pretty that I don't want any other color," concluded Vivian.

There was a thrilling surprise element in the unfolded designs. Pleased with their uniqueness, several children tried to duplicate them—but they soon found they could achieve only a similarity, not a duplication.

As the dyes gradually disappeared, Tommy explained that leftover orange pekoe tea leaves make orange dye. Patty remembered that beet juice once left a big red spot on her dress. Interest in homemade dyes ran high and the teacher promised them another session with dyes from natural sources.

After the dyed cloths were dry some children made



6

them into wall hangings, aprons, ascot ties, place mats, marble bags and hair rosettes. Others were framed like pictures while still others were hemmed or fringed to put under glass on a coffee table.

Close scrutiny of the dyed designs awakened the children to the qualities of certain fabrics. Curious observation of dyed linen, cotton, silk and wool quickened their recognition and evaluation of that fabric.

Unprecedented abilities were revealed in this project. Bill became adept in sewing a rolled hem for his Boy Scouts table runner. To make her apron Vivian learned to operate the sewing machine. Linda improvised a drawstring handbag by pasting an appropriate-sized box within her fabric. Patty mixed a subtle shade to match a color in her dining room for place mats.

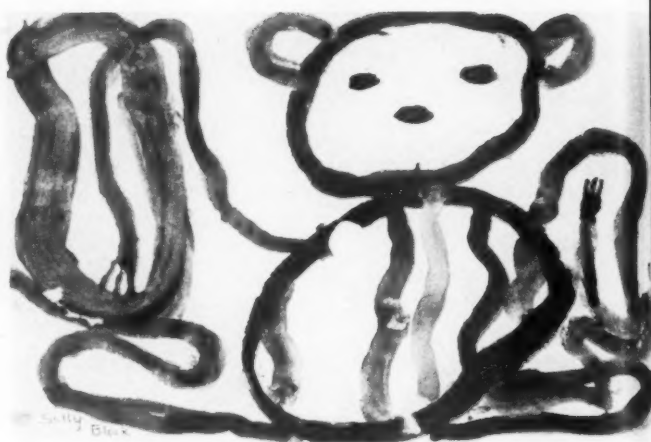
The dye project proved there's no need to memorize the color wheel. Children's understanding of color relationships can be a *live* experience. •



Recording called "Let's Play Animals, One by One" is interpreted differently by each second-grader. Some conceive animal forms while others draw rhythmic patterns.

By JEAN O. MITCHELL

Instructor of School Art
P. K. Yonge Laboratory School
University of Florida
Gainesville, Florida



"WE LIKE TO FACE THE MUSIC..."

To show how much the second grade enjoyed their art lesson based on music — after they came in from play period they begged their teacher to let them play the other side of the record and paint the rest of the animals!

The record selected was "Let's Play Zoo" and it was a happy choice for Miss Blanche Skinner's sec-

ond grade children. First they listened to get the mood of each animal. There was the hop, hop, hop of the kangaroo and the slow, heavy trumpeting of the ponderous old elephant swaying his trunk. Quick excitable chattering characterized the monkeys. The seal swam in graceful curves and waddled out of the water with a flop, flop, flop. Twinkling music rep-



Joyce Dupree, left, and Sharon Skaggs are painting their music-inspired concept of chattering monkeys. Joyce's painting is reproduced above.

Paintings all show influence of beat of the music. Some children prefer to paint the rhythm itself.



resented the splashing water as the silver fish danced away from him. The lazy old alligator just blinked in the sun.

Most of the children automatically acted out each animal as they listened to the record a second time. Then Miss Skinner helped them plan their work places according to the art materials they wished to use. Some mixed tempera paints and several boys wanted to use crayons and colored chalk and work on the floor. Two little girls worked at individual art tables with their boxes of water colors.

The accompanying pictures show a variety of interpretations — from hopping rhythm lines to clearly conceived animal forms. "This was fun," the children said. "Let's do it again!" •



One child brought from home colorful runner for serape. Burrow's hide is cotton from comforter.

Old Mexico Comes To Life . . .

By **RACHEL McCLYMONDS**

Elementary Art Teacher
Hickory Township Schools, Sharon, Pa.

A group of 46 sixth-graders brought old Mexico to life in their social living class—with nothing but the floor, the back tack board, simple art materials and their research.

First, the group decided what was to be done, then selected committees to take care of each phase of the work. Most of the girls had a hand in the chalk mural showing Mexican terrain and village life. The people, horses and burrows in the mural were drawn, painted with tempera, then cut out and stapled on for the three-dimensional effect.

While this was going on at the (continued on page 47)



Class studies Mexican terrain to make chalk mural for background. Raffia baskets and clay pottery are displayed in marketplace.

Colorful skirts and shawls were made from white sheeting with bright-colored stripes sewed or caryoned on.



Sleuth

(continued from page 32)

power of exchange, do we bargain with lenders?

First, let me explain that there are centrally located agencies in this country which get together art exhibitions for rental. They crate them and send them on tours which have been arranged in advance with museums and galleries. These traveling exhibitions are quite appropriate for adult audiences. They usually deal with one art technique (such as etching) or with a single segment of art history (such as a certain artist or period). The availability of technical and historical exhibitions at reasonable prices has been a boon to the average municipal art museum. But art exhibitions with such slants do not attract children. The agencies simply haven't yet gotten around to such specialization.

The lack of rentable art exhibitions for children is a big problem in Louisville's Junior Art Gallery. It is such a big problem that other cities have not dared open galleries unless they could afford to finance their own permanent collections. Apparently, as long as our experiment is unique it will go on working — in its own peculiar way.

Its workings happen to involve considerable thought at exactly those levels the public asks about. As director, I think first of *simple topics* which could well unify art exhibitions for children. Then I list *periods and places* which have utilized each of the topics significantly and, finally, *existing collections* which could lend representative examples.

Compiling a potential-lenders list is not difficult when an exhibition is to be made up primarily of prevalent styles of the "fine" arts (sculpture, painting, drawing, and printmaking). The current issue of the *American Art Directory* (Bowler, 1952) lists every public art institution, its departments and its outstanding collections. To locate specific objects one needs only the collections catalog of the museum involved.

It is only the extreme, non-prevalent needs which get us into trouble and these extremes are hard to avoid. Take for example *What's an Art Reproduction?* It required the presence of two dozen originals which had been reproduced — well-known, highly-valued works. Each was hanging in the center of the main wall in its home museum.

Things at this extreme are easy to find and hard to borrow.

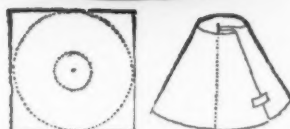
It is strange but true that remote items are, in their own way, just as difficult to get — such things as the decorative and functional items, sometimes referred to as "related" arts (in contrast to "fine" arts). These are hard to find and easy to borrow. (continued on page 48)



How to make this paper Santa Claus ornament!



Santa: 5x2" pink paper. Do face in an area 1" square. Lap $\frac{1}{2}$ " and tape. Fit on red coat; then beard, cap. Add hook.



Coat: From $5\frac{1}{2}$ " square red paper, cut a circle. Cut hole in center to fit over Santa. Tape, pin or paste on.



Beard: $2\frac{1}{2}$ " square white tissue paper. Cut bib shape. Fringe fine for whiskers. Put on by picks, paste, tape or pins.



Cap: Use same paper as coat. Cut it $5 \times 3\frac{1}{2}$ ". Trim bell shape. Fringe top for tassel. Twist. Shape, on. Tape.

Refresh yourself with tasty WRIGLEY'S SPEARMINT GUM

The delicious flavor and smooth
chewing of Wrigley's Spearmint Gum

gives you a little lift and helps ease tension. Just try it. Today.



PROFESSIONALLY SPEAKING.....

ARMY SPECIAL SERVICES TALENT SHOW

Last summer in Washington, D. C., Charles Robertson of Pratt Institute and I had the opportunity of touring the Army Special Services Division. Ed Young, Assistant Director of the Army Arts and Crafts Program and Marge Tibbs, Recruiting Officer, escorted our tour. What we saw convinced us that a splendid job is being done and of the need for additional well-trained arts and crafts instructors in their program. During our day with the Army



Major General John A. Klein presents "Oscar" to Cpl. Richard L. Armbrust, Jr., one of four winners in Army's first Talent Contest. G.I. represented Presidio San Francisco, 6th Army. U. S. Army photo taken during Ed Sullivan TV show, June 6, 1954, shows Victor Borge and Arlene Francis in background.

we met Cyril P. Heiman, Soldier Shows Division Advisor, who gave us the following resume of the Army Special Services Division Talent Show:

The First All-Army Talent Contest was extremely successful and noteworthy for many reasons. According to the entry forms received by The Adjutant General's Office, approximately 10,000 servicemen and women participated and all Army commands except Trieste were represented.

In addition to providing recreation for the participants additional thousands of other servicemen and women were entertained when post and command elimination contests were held. Also, a touring unit comprised of installation winners put on shows for soldier audiences.

The greatest impact on the American public was registered when the Department of the Army finals were held on the Ed Sullivan "Toast of the Town"

By **DERWIN W. EDWARDS**

television show over the Columbia Broadcasting System with 24 soldier finalists representing 12 Army commands competing before an audience estimated at *thirty-five million!*

The judges were Arlene Francis, MC of the Army's "Soldier Parade," Lloyd Nolan, star of "Caine Mutiny Court Martial," Otto Harbach, dean of American librettists, Mitch Miller, artist and repertoire director for Columbia Records, Victor Borge, the internationally-known pianist-comedian, and Nanci Crompton, featured dancer in John Murray Anderson's "Almanac." The four winners—from the Second Army, Fifth Army, Sixth Army, and USAREUR—were presented with "Oscars" by Major General John A. Klein, The Adjutant General. All finalists received paper weight trophies and a Certificate of Accomplishment from The Adjutant General and \$100 from Mr. Sullivan.

ADULT EDUCATION IN MICHIGAN

A new organization has been formed at Michigan State College, East Lansing, Michigan, to unify all adult education groups in the state into one group. The Adult Education Association of Michigan, established by a constitutional assembly of over 225 representatives of labor, management and education, replaces the Michigan Council of Adult Education.

EDUCATIONAL TV

The nation needs and must afford an educational TV network; Commercial stations cannot do the job. An educational TV station with network facilities might serve elementary and secondary schools from



Visiting with Mariska Karasz, director of Miami University's Creative Stitchery workshop, are (left to right) Charles M. Robertson, Pres., Eastern Arts Association Derwin W. Edwards; Larry Malone, salesman for Georg Jensen, Inc.; Isabel Conner, Art Supervisor, Long Beach, Calif.; Orpha Webster, Associate Prof. of Art, Miami University; Miss Karasz; and Joan Dow, student assistant. Photo by Donald S. Phillips, Miami Univ.

Third Biennial Conference
National Art Education Association
Hotel Statler, Cleveland, Ohio — April 11-16, 1955

nine A. M. to three P. M. as is being done (with the help of a local station) by the Washington, D.C. school system or the New York City Board of Education. From three P.M. to seven P.M. one could watch agricultural experts and other demonstrators in how-to-do-it programs like those put on by Iowa State College and the University of Michigan. Some of the agricultural programs sponsored by Iowa State College proved that an agricultural expert reaches farmers more successfully in a half-hour TV demonstration than he can in weeks of travel. From seven to ten, hours which correspond roughly to college evening session hours, we could sit in our living rooms and take courses such as those offered for Certificates of Participation by the University of Michigan, or for credit by Western Reserve University.

Educational television stations will probably not depend for material entirely on the relatively limited resources of the local community. Last May, at Ann Arbor, Michigan, a National Educational Television Program Exchange Center was organized and endowed by the Ford Foundation's Fund for Adult Education. The Center's purpose is to provide for the development and exchange of the best educational television programs among the nation's schools.

For a \$1,200 subscription fee, this organization hopes to place at the disposal of every school, no matter how small or remote, the resources of great libraries, museums and other cultural institutions.

There seems to be little question as to the value of educational TV. The big question is, can it be best provided and supported by commercial stations or by independent educational stations? The question is not merely theoretical. The Federal Communications Commission has reserved 251 new television channels for non-commercial educational programs, but comparatively few of the eligible communities and universities have applied for them. Commercial interests have been allowed to file applications for the remaining channels—estimated to be worth

\$100 million—since June 2, 1953. To date the FCC has not granted them but pressure is great. Objections to non-commercial education TV must be overcome soon, if they are to be overcome at all. The arguments of opponents of educational television have their parallel in history. They are substantially the same arguments used against universal free education.

History has proved the worth of compulsory free education and of such radio adjuncts as WNYE, the radio of the New York City Board of Education. A network of stations devoted to educational television would be another powerful tool for enabling the American people to exploit more fully "the resource most to be relied upon for ameliorating the condition, promoting the virtue, and advancing the happiness of men"—education.

CONVENTION CALENDAR

February 19-23: National Association of Secondary-School Principals, annual convention, Atlantic City, N. J.

February 24-26: American Association of Colleges for Teacher Education, Chicago, Illinois.

February 24-26: National School Boards Association, St. Louis, Mo.

February 26-March 2: Regional Convention, American Association of School Administrators, St. Louis, Mo.

March 12-16: Regional Convention, American Association of School Administrators, Denver, Colo.

March 16-19: Department of Elementary School Principals, N.E.A., Chicago, Illinois.

March 31-April 2: Regional Convention, American Association of School Business Officials, Birmingham, Ala.

April 2-6: Regional Convention, American Association of School Administrators, Cleveland, Ohio.

April 11-16: Third Biennial Conference, National Art Education Association, Hotel Statler, Cleveland, Ohio.

April 18-22: Department of Audio-Visual Instruction, N.E.A., annual convention, Los Angeles, Calif. •

"Thanks!"

(continued from page 28)

"What does this curved shape remind you of?"

"Other than an illustration, what could these shapes be used for?"

To maintain the atmosphere of self-confidence, the group leader moved among them to praise some discovery or effort. Many teachers were making illustrations and designs and a few were working on mobiles and stabiles. When interest began to lag, the group leader showed a few of the achievements. To help them evaluate positively, a question was raised: "What do you see that you'd like to comment about?"

When the participants began to ask how youngsters handle this medium, slides of children's cut paper work were shown. The following ideas were emphasized:

Art is personal; there is no *one* right answer.

Due to different developmental levels, thinkings and concerns, all people create differently.

Children's work should be accepted and respected.

The sequence of artistic development can be predicted.

The desire to express visually is a basic need.

To stimulate artistic activity media can be combined.

For fullest development children need to explore all art media appropriate for their level.

With the approach of five o'clock, each participant began to pack his guide and other supplies. The cut paper experiments were displayed on the table. Informally, the teachers went to other parts of the room to see the others' work.

As they returned to their original working areas, we discovered that like the children, teachers wanted to take their work home. The group leader then said, "We'll be here three more afternoons with nine other art media." All 20 participants responded to the invitation. •

SHOP TALK

TEXTILE COLORS

THE AMERICAN CRAYON COMPANY has announced something new and practical for your classrooms—PRANG AQUA TEXTILE COLORS. An unusual quality of these colors is that they have a water base. You can thin them with water and "clean up" with water. Yet your finished work is washfast and lightfast! This series comes in an excellent range of basic colors. A special toner is provided to retain full body for tinting. PRANG AQUA COLORS are offered in two complete self-contained kits, The Introductory Kit, No. 2231, sells for \$2.00 and contains 3/4-ounce jars of red, yellow, blue, green, black and toner. There are also four brushes and a colorful brochure containing ideas and suggestions for practical projects. Write AMERICAN CRAYON COMPANY, Dept. JA, Sandusky, Ohio.

...

WATCH THE FIRING!

Here's something new in enameling—a glass-domed portable electric oven in which you can actually

watch the firing process. You get this oven in the new CRAFTINT COPPER ENAMELING KIT. The small heater operates on either AC or DC current and reaches a temperature of 1500 degrees Fahrenheit within a few minutes. It will cool completely in less than ten minutes. In addition to a complete set of enameling tools, the kit includes a 27-piece set of copper blanks for making earrings,

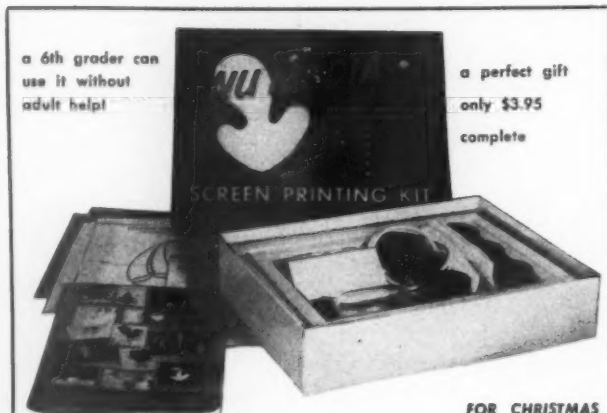


cuff links, brooches, medallion pins and an ashtray, as well as a 26-piece set of findings. For further information just write THE CRAFTINT MANUFACTURING CO., Dept. JA, 1615 Collamer Avenue, Cleveland 10, Ohio.

...

SIMPLIFIED SANDING

A simplified method of sanding gem stones has just been developed which should be of interest to teachers of jewelry and gem stone work. A set of rubber-bonded abrasive wheels, known as Brightboy Lapidary wheels, which are said to be particularly effective in simplifying sanding operations on such stones as opal, agate, moss agate, tiger's-eye and the various grades of jade, has just been introduced by the WELDON ROBERTS RUBBER COMPANY. Only two Brightboy Wheels are required for sanding any gem. The wheels may be used wet or dry. The long-wearing wheels come two to the set, one wheel fine, the other coarse. Sets No. 1-L and No. 3-L are recommended for use on vertical arbor machines; sets No. 2-L and 4-L for horizontal arbor machines. Full details and prices may be obtained from WELDON ROBERTS RUBBER CO., Brightboy Lapidary Dept. JA, 95 North 13th Street, Newark 7, New Jersey.



a 6th grader can use it without adult help

a perfect gift only \$3.95 complete

FOR CHRISTMAS

NEW SCREEN PRINTING METHOD

Nu Media screen printing is an inexpensive method of the silk screen technique which is actually practical for school and home use.

The Nu Media screen printing Kit No. 6 was developed so that a 6th grade child may make successful prints without adult help. Perfect for Christmas cards, announcements, signs, etc.

Write Dept. JA for more information about Nu Media

WILSON ARTS & CRAFTS, Faribault, Minn.

If your dealer does not have this new screen kit write direct.

ONE-STOP SHOPPING

Free and Inexpensive Teaching Aids

Below are listed free and inexpensive booklets, catalogs, and samples offered in the advertising and Shop Talk columns of this issue. To obtain free materials, simply fill in the coupons on this page, one coupon for each item you desire. Starred (*) offers require a small payment and requests for these items must be sent direct to the advertiser. Send all coupons to:

READER SERVICE, JUNIOR ARTS & ACTIVITIES, 542 N. DEARBORN ST., CHICAGO 10, ILL.

ART SUPPLIES

Catalogue. New York Central Supply Co., 62 third Ave., New York, N. Y. Adv. on page 45. No. 406.

AUDIO-VISUAL

Sales & rental prices. International Film Bureau, Inc., 57 E. Jackson Blvd., Chicago 4, Ill. Adv. on page 45. No. 454.

BRUSHES

Dong Kingman Reprint. M. Grumbacher, Inc. 484 W. 34th St., New York 1, N. Y. Adv. on page 51. No. 416.

COLOR REPRODUCTIONS

***New Catalogue.** Volume II, showing 100 illustrations, 25 in full color. 50 cents. Arttext Prints, Inc., Westport, Conn. Adv. on page 50.

CRAFT SUPPLIES

***Catalog.** Send 25 cents to Dearborn Leather Co., Dept. A-12, 8625 Linwood Ave., Detroit 6, Mich. Adv. on page 45.

List of Supplies. Dearborn Leather Co., Dept. A-12, 8625 Linwood Ave., Detroit 6, Mich. Adv. on page 45. No. 405.

***Build Model Airplanes—**send 25 cents for 32 page booklet "Building Your First Flying Models." Full size plans and instructions for 4 models plus articles and helpful hints. X-acto, Inc., 48-41 Van Dam St., Long Island City 1, N.Y. Adv. on page 51.

28 Page catalog. Dept. T12, X-acto, Inc., 48-41 Van Dam St., Long Island City, N. Y. Adv. on page 51. No. 422.

Illustrated catalog. J. L. Hammett Co., 266 Main St., Cambridge, Mass. Adv. on page 48. No. 427.

Literature. Acrolite, Inc., Dept. JAA, Hillside, N. J. Adv. on page 48. No. 441.

Catalog. Favor, Ruhl & Co., Inc., 425 S. Wabash Ave., Chicago 5, Ill. Adv. on page 48. No. 445.

Literature & Prices. Colonial Handcraft Trays, New Market, Va. Adv. on page 48. No. 457.

ENAMELING

"Enameling on Copper and Other Metals" book. Thomas C. Thompson Co., 1539 Deerfield Rd., Dept. J.A. Highland Park, Ill. Adv. on page 51. No. 411.

Further information. The Craftint Manufacturing Co., Dept. JA, 1615 Collamer Ave., Cleveland 10, Ohio. See Shop Talk. No. 456.

Illustrated catalog No. 300. Ernest Linick & Co., 59 E. Madison St. (Rm. 719), Chicago 2, Ill. Adv. on page 50. No. 458.

GEM SANDING

Full details and prices. Weldon Roberts Rubber Co., Brightboy Lapidary, Dept. JA, 95 N. 13th St., Newark 7, N. J. See Shop Talk. No. 455.

LEATHER

Catalog No. 9. The Longhorn Co., P. O. Box 6566, Dept. JR, Dallas 4, Texas. Adv. on page 45. No. 430.

MATS

Folder and prices. Ivan Rosequist, 18 S. Convent St., Tucson, Ariz. Adv. on page 49. No. 434.

MUSIC

1954 E.M.B. Guide. Educational Music Bureau, Inc., 30 F. Adams St., Chicago 3, Ill. Adv. on page 51. No. 415.

PAINTS AND CRAYONS

Colorful and informative Crayrite Crayon circular, "Getting the Most Out of Crayons." Milton Bradley Co., Dept. J-50, Springfield 2, Mass. Adv. on page 2. No. 426.

More information about Nu Media. Dept. JA, Wilson Arts & Crafts, Faribault, Minn. Adv. on page 44. No. 453.

PLASTICS

Catalog and Price List, Bulk Plastics. Interstate Training Service, Dept. C-49-N, Portland 13, Ore. Adv. on page 51. No. 402.

Catalog and Price List, Plastic Project Kits, Interstate Training Service, Dept. C-49-N, Portland 13, Ore. Adv. on page 51, No. 403.

Folder, Plastics Training Course. Interstate Training Service, Dept. C-49-N, Portland 13, Ore. Adv. on page 51. No. 404.

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BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

IVAN E. JOHNSON

THE TEACHING OF ART IN SCHOOLS, Evelyn Gibbs, John de Graff, Inc., 64 West 23rd Street, New York 10, N. Y., revised 1954, \$2.75.

In 1934 Evelyn Gibbs, the British art educator, first published *The Teaching of Art in Schools*. In its time it was a remarkable book in that it emphasized a creative approach to art education when there was very little of it. Miss Gibbs has revised her book in order that it may offer its readers some of her observations and ideas about the teaching of art. *The Teaching of Art in Schools* still contains many good ideas and a sensitive approach to art for children. Missing from the book is any concern for art within the total school program — interaction with other learnings. It is singularly strong in identifying the creative behavior characteristics in the different developmental levels of the student.

• • •

WEAVING HANDCRAFT, Marthann Alexander, McKnight and McKnight Publishing Company, Bloomington, Illinois, 1954, \$1.25.

As sort of an encyclopedia of handweaving, *Weaving Handcraft* is an important little book. Marthann Alexander, a teacher in the Muncie, Indiana, public schools, has compiled valuable and concise information on 15 handweaving techniques. The explanations are clear and the illustrations well-selected. The handweaving techniques are interesting as such but the purposes casually suggested by the author for the finished products are not always tasteful. Readers will appreciate the suggestions for using materials easily obtainable in almost any community.

• • •

THE LORRY DRIVER, GEORGIE HAS LOST HIS CAP, WHAT I'D LIKE TO BE, by Bruno Munari, distributed through British Book Centre, Inc., 122 East 55th St., New York, N. Y., 1954. \$1.25 each.

Three delightful books for children have come to us from Italy via Britain. Bruno Munari has written and illustrated three of the most imaginative and charming stories for very young children to appear in some time. By using such devices as fold-outs, expressive symbolism and bold color against plain backgrounds, the visual aspects are made very compelling. The author recognizes the two-

worldism of the child's perception by integrating the world-of-now with the world-the-child-wishes-for. *The Lorry Driver* contains some words not common to the American child's vocabulary such as *lorry*, *motorcar* and *motorbike* (motorcycle). Bruno Munari, well known in Italy for such delightful children's books as *The Yellow Conjuror* and *The Man Who Sells Animals*, has steadily become popular with those adults in this country whose hobby is collecting beautifully illustrated children's books. It might be observed that Munari's books, written for small children, should be designed structurally for them; the paper and the manner of assemblage will not hold up in the hands of the eager and lively child.

• • •

ART, A CONCEPT OF ART EDUCATION, Book 1, edited by the California School Supervisors' Association and available through Vroman's California School Book Depository, 560 Mission Street, San Francisco, 1954, \$1.00.

The California School Supervisors' Association has published an art guide which will be of interest to general educators as well as art educators. It is commendable in that it evolved in a group of general supervisors and art supervisors working together. The approach to art education in *Art, A Concept of Art Education* would seem to indicate a remarkable aggressiveness and sensitiveness to the potentialities of art experience in the curriculum.

Mirrors of change in art education are often curriculum guides and statements of philosophy. One can spot the gradually emerging directions in art education in the materials published by professional organizations and by teacher groups within local or state systems since 1950. Frequently as art educators we clutch at new ideas without deep perception and clearly defined purposes in our eagerness to bring about better art education. Curriculum guides and statements of philosophy often evolve from the immediacy of our experience rather than venture into new areas and directions. Perhaps this is as it should be since group dynamics lean heavily on the resources and capacities of participants. In this instance the California group reflects a growing concern in that state for experience-centered curriculum. It envisions art education as meeting individual and group needs through creative experiences "calculated" to pro-

vide for "the emotional, mental, physical and spiritual growth" of the pupils. Can we always calculate the experiences which will occur? It would seem to us that we can only project some possibilities. The California group might have stressed more interaction of art with learnings within the total curriculum. The art experiences suggested — which are basic and acceptable — could, in the hands of of an unoriented teacher, become as structured as the old subject-centered approach to art education.

While emphasis is placed on evaluation and the development of value-judgements is implied, readers need to see more clearly how values in art experiences really emerge and contribute to the individual's continuously acculturating value systems. Perhaps the editing group could have accomplished this by pointing up the problem-solving approach to art education.

The total effect of *Art, A Concept of Art Education* nevertheless is impressive. It has set the pace for other states to match. Visually the book is attractive, organized for easy assimilation by the unoriented teacher and it is comprehensive without being cumbersome. It would seem important for other state groups (11 states have done so within the past five years) to have the experience of working together to develop some purposes and directions for art education in their school systems. •

Christmas Paper

(continued from page 17)

to combinations of colors which would blend with the decorative schemes in each student's home. The class looked over old greeting cards for scraps of metallic papers to serve as accents. One girl created her wreath in coral, aqua and a soft yellow-green with gold accents. She knew she would have a selling job when she took it home, since it would replace the usual long-needle pine wreath tied with a red satin ribbon.

The students made several trial arrangements, each one evaluated

by the class for ingenuity, inventiveness, and effectiveness when viewed from a distance. Pasting was avoided and staplers were used almost exclusively. Keeping the staples from showing was part of the problem. While the preliminary designs were being planned in class, each student was to get a large, flat piece of corrugated cardboard which could be salvaged from cartons obtained at local stores. From these, rings at least 18 inches in diameter and two inches wide were cut with a mat knife. These rings were divided into equal parts, depending upon the number of motifs to be repeated, and an additional center line one inch from the outside circumference was inscribed with a compass to serve as a guide. To thin down the thickness of the corrugated cardboard and make it possible for a small stapler to slide over the various layers of paper, the students squashed the cardboard rings on the floor.

Two methods of assembly were used. Some students completed each unit separately and, after spacing them, stapled them to the cardboard ring. Others began with the background shapes and built up their areas as they worked around the circle. Shapes were designed so that no part of the cardboard backing showed when the wreath was finished. Class evaluations (the students call them "post mortems") were held often to check progress. Metallic accents were discussed before a final choice was made.

The primary emphasis in the making of these wreaths was to show the student how to maintain in his design the essential characteristics of paper. Holly leaves, bells, and snowflakes were discouraged so that he might discover exciting shapes and interesting sculptural forms of his own as he let the paper itself help to determine the forms.

These high school art students have seen how the material can dictate the design. Each boy and girl has added another tool which will help him judge as a consumer of art the ultimate artistic worth of what he sees. •

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Moderns

(continued from page 12)

To broaden the children's concept of mobile sculpture and to stimulate enthusiasm I made available for free-time use the articles, "Words in Action" and "Mobile or Stable," in the May, 1952, issue of *Juniors Arts and Activities*, the new book, "How to Make Mobiles" by John Lynch, and pictures of the Calder mobile sculpture from recent magazines.

The young artists were soon eager to begin. For the horizontal supports the children planned to use small dowels, any easily bendable wire, and even some catalpa pods that had been silvered and sprinkled with mica snow for Christmas tree "icicles."

As for decorations, the class went to work like squirrels in autumn. They collected a hoard of ornaments that included gilded and silvered pine cones, acorns, sycamore tree seeds, buckeyes, English walnuts and thumb-size bells that would ring when a mobile moved. From construction paper and from scraps of cellophane and metallic paper the ambitious artists made snowflakes, birds, flowers, butterflies, and abstract, fanciful forms. Some of these articles the children spread with watered-down paste and sprinkled with mica snow, gilt, and the Christmas "glitter" used for decorating packages.

Prior to the day of actual construction, the children tied a thread about 12 inches long to each trinket. This length allowed for experimentation when the artists balanced their designs. For this balancing, the mobile must be suspended. On the day the mobiles were made, we fastened a heavy cord, tied to chair backs, between every two rows of desks. This height made working on the sculpture convenient.

The proud artists used their completed sculptures for doorway and window decorations and to trim their Christmas trees at school, and later, at home.

"I hung my mobile in the doorway, and the whole family just kept

watching and watching it," proudly reported a girl of eight, after the Christmas holidays.

The delight of all of the children was evident. Mobile making had been fun and the moving designs provided a deep pleasure when glimpsed by book-weary eyes.

For the child of today mobile making has much to offer. First, for a boy or girl reared in a civilization that no sooner sets a speed record for some feat than it surpasses that record, movement is an irresistible magnet. In a culture made complex by a jumble of machine-made trivia, how satisfying it is for him to manipulate abstractions into a significant and balanced structure!

Not to be overlooked among mobile-making's values is the small cost of the materials and the almost limitless possibility of using



waste materials. With our budgets as overburdened as our classrooms, this is important.

Adaptability of mobile making to different levels of skill and to various occasions are two other merits it has to offer in a modern school. Almost any holiday theme can be the inspiration for a sculpture of this kind. The construction can be changed to match the doubtful skill of a kindergartner or to challenge the adept fingers of a high school student.

A project in mobile making, though it can be planned on an individual basis, is an excellent group activity to promote the social growth of children. Like the making of other abstract forms or compositions, the construction of a mobile helps a child develop an understanding and appreciation of the contemporary abstract work of modern artists.*

Metallic Paper

(continued from page 19)

The next day, however, something happened which taught me that constructive ideas can come at the end of a project, not just in the early planning, if the teacher takes a wide enough view of what the creative process includes. Children will bring their own suggestions when they know the teacher will listen. And teachers can have the satisfaction of working toward broad constructive goals if they will evaluate these suggestions. At recess, as the finishing touches were being put on the sixth graders' window, one of the boys asked, "Why don't we give these windows to the Veterans' Hospital after we have the concert?"

By discovering a new use for the windows the children in the end had made the project their own. A delegation of sixth- and seventh-graders delivered the windows to the hospital where they were set up flanking the door to the chapel.

The Christmas spirit was involved in my discovery of the metallic paper technique, too. I was teaching art in a junior high school—my first year of teaching—and the annual Christmas pageant was upon us. The dramatics teacher and I were bemoaning the emphasis on show-off productions with children manipulated like puppets by directors trying for a greater spectacle than last year's or that of the church down the street. We felt that such customs make Christmas even more commercialized and gaudy.

"We don't have to do things that we don't believe in at this school," we decided. So we tried to simplify the pageant to a few beautiful, dignified elements, and to start turning over more of it to the students: direction, costumes, and scenery. The scenery was planned for greatest simplicity. The neutral folds of the background curtains suggested columns of the church where the scene was to be laid. An eight-foot stained glass window was to be in the center, with a small table under it covered with a versatile old velvet curtain from the school

costume box. Galahad's shield—made by a metal shop student—completed the set for all three scenes.

The method of making the window was a functional solution to our problem of lack of proper stage lighting for a transparent window. The idea of using reflected instead of diffused light clicked with the fact that we could get colored metallic paper from the local office of an aluminum company. We decided to try it. A visit to the company representative obtained for us scrap sheets and sample books in a variety of colors. There was old wallboard in the school basement. Two seventh-grade girls volunteered for the project and produced a small sketch in metallic paper.

This sketch was the first in a series of happy surprises. Because these girls had never seen a stained glass window, I showed them reproductions of those in Chartres Cathedral and also suggested that they visit a nearby church which had one small colored window. But I expected a typical junior-high-school-girl product: stiff little story-telling figures, too small to be seen by the audience, overly-complicated and ornate. Instead, they came up with something unlike anything they or I had ever seen: a tall, dignified Madonna, filling a tall, dignified window shape in the way that sculpture fits its block.

In watching the students do their own planning on this one small part of the pageant, I began to think about the "pupil-teacher planning" which we had read about in college the year before, and which, two years later, was to be the basis of my self-criticism about the singing-angel window. How much of this project really was the result of *pupil* thinking and planning, initiative and discovery?

The dramatics teacher and I felt that sometimes teacher-planning can be justified when it contributes to more effective visual education after the children have had the experience of creating the product—as in careful mounting and dis-

play of children's work. We had a last-minute idea—colored light on the window. There was a week of suspense before the pageant. Would the church loan us their colored spotlight? Our last-minute dream came true and it was even better than we had hoped.

The yellow light struck the window as the curtains parted, the first scene a sunlit room bright with color. In the second scene, Galahad, all in red on the darkened stage, knelt for his all-night vigil before a window afire with scarlet light. And the last scene caused an audible sigh—then silence. The blue light deepened the Madonna's robe and turned the red, cerise, pink, and rose background colors to a mysterious purple.

One of my little junior high monsters leaned back peacefully as the curtains closed and whispered, "Now I know it's Christmas!"*

Mexico

(continued from page 38)

board, the boys worked in groups on the floor making the burrow, cacti, trees, Mexicans and the market place. Long rolls of newspaper tied with strong string made the bodies, legs and arms. The heads were stuffed paper bags with paper mache features. To get them to normal size, the rolled newspaper bodies were fattened with crushed paper tied on with string. Feet were made of paper mache and hands cut from flesh-colored paper. Black yarn was used for hair and the faces were painted in.

The boys fashioned the burrow in the same way as the figures of people, and then added paper mache strips to the whole body. They decided raffia would make a good tail and mane. His ears were of cardboard and an old comforter stuffed with tan cotton batting served as his fur.

Large round cardboard tubes that had been used for rug shipments were salvaged for the trees and cacti. The boys built arms for the cacti with rolls of newspaper stripped on with paper and paste. Wire

branches and green paper leaves made a tree.

The time finally came to prop the market place up against the chalk scene. Sand was sprinkled on the floor and a few stones added to the realistic atmosphere. Some of the students formed pottery from clay and painted it with tempera. Small baskets were woven from raffia for the market place.

Excitement ran high as the figures were attired in Mexican clothes. Some of the costumes were brought from home, while the serapes were made of pieces of white sheeting with bright-colored stripes either sewed or crayoned on. With great pride the class invited their parents to see the completed project, and the Mexican motif showed up for a long time in doll clothes the girls made and in notebook covers and drawings.*

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Sleuth

(continued from page 39)

Once we worked for a period of three months before finding a rare but lowly cotton quilt. We couldn't run our "mail order" gallery without constantly using the library's general reference books, especially the out-of-town phone books. Next in importance are the magazines and periodicals. By using the guides it is possible to find almost any article written after 1802 (the year Poole's index started).

Sometimes a chance phrase ties together a long-term mystery. Nearly a year ago I discovered in a reference appendix that a certain art collector (now presumably deceased) also collected many toys made before 1900. This was our focus exactly. It seemed to be the perfect set-up for a loan. But where was the collection now? To find out about paintings or sculpture I would have contacted his museum circuit, but trinkets were different. East Orange (N. J.) Public Library's reference information couldn't find the collector or any member of his family. They phoned nearby museums. They mentioned the request at staff meeting. There somebody remembered a friend who used to come in with the collector years ago — and the friend knew the daughter's present address. We wrote, and soon she replied that she remembered well all of papa's toys but she didn't know what happened to them. She wished us luck.

Finally, it came. I was at work on another research problem when the magazine page I was skimming produced the collector's now-familiar name. Mrs. P. B. Cappalonga from a small town in Pennsylvania described an item parenthetically as "similar to one in the toy collection left to me by Mr. Name Deleted," our man. At last we are working out the loan through Mrs. Cappalonga.

Actually, for the current old-toy show we seldom had to resort to complexities of the sort mentioned. Most of our 94 contacts were easy. For example, simply reading the

evening newspaper last December 15 paid off. Perhaps few readers remember the Wide-World News photo of "Miss Helen Head, a member of the staff of San Francisco Museum, turning the crank on a toy minuet to open their Christmas exhibition." I do, because I recognized that mechanical toy as part of a collection in Massachusetts.

With a find like this, the subsequent letters write themselves. I must first contact San Francisco to confirm my sleuthing and to inquire whether any particular problems, of which we should be informed, arose in shipping toys in from great distances. (Had that San Francisco exhibition been one of their major exhibitions, complete with complimentary catalogs, I could have skipped this intermediate step. I might have already found out about the exhibition and its lenders by reading the third-class mail carefully.) In either event, the letter to Massachusetts begins: "Remembering that you lent cross-country last year, . . .". Every time we exert pressure of this sort we try to suggest a reasonable escape. It makes for pleasant relations to say: "Unless you are planning to use all of these toys yourself this coming winter, . . .".

For one exhibition we stooped to near-fraud to locate a remote object. I knew that the Decorative Arts department of one of the half-dozen large museums in New York City owned a toy butcher shop. It had halfway registered in my consciousness once when I hadn't time to stop and look. When we later decided to have a *Market* exhibition in Louisville, the butcher shop became a must. It had to be included near the stock and poultry "pens." I could just see it installed beside a brown column, but in what building? There was but one thing to do: write six identical letters requesting the loan. We got five departmental replies informing us that they owned no such thing. The sixth generously consented to the loan.

We do everything possible to make replying easy. Often this means enclosing return envelopes complete with air mail postage —

if urgent, complete with a special delivery stamp. (I don't believe we've ever "lost" such a stamp.) For the convenience of busy executives, actors and the like we sometimes compose multiple-choice postals. We have yet to find an owner who is unwilling to make a few X's and fill in a comment line.

With apologies to all business schools everywhere, I should say that our strongest suit lies in un-businesslike letters — a psychology of contrast. Our first request-letter mentions fully the general merits of the Junior Art Gallery, its goal of strengthening in childhood the powers of observation, description, and evaluation — so valuable in all walks of adult life. Then follows a pictorial description of the proposed exhibition. To prove that a small project like ours can be professional, we often enclose a good display shot "we happen to have from our current exhibition." Having thus set the level of this collector's imaginings, we mention where his item(s) would fit into the projected plan. On this point we must be exact. A specialist who will not reply to a request for "parlor toys and games" will agree to send dozens of "phantasmagoria, zootropes, phenakistoscopes, etc." All of which means that ours is the only three-page letter in the morning mail. It deserves an answer.

In the few exceptional instances where I have tested being brief we have gotten a quick refusal, based on some factor we could have anticipated in a fuller first letter.

Altogether, kind or unkind, the refusals are always in small proportion to the acceptances — unless we make a mistake in timing our requests. When that mistake happens, the only way to correct it is to wait for next year and a new exhibition season.

For example, I originally scheduled *Old-Time Toys* for last Christmas and mailed the bulk of the requests in early fall of 1953. In my haste I simply had not thought the problem through. Most of the big private collections of early toys are in the East, where living conditions first quieted enough for luxuries like real toys.

And most of those collections are located in old mills, barns, and warehouses which would be hard to get to and impossible to heat in winter. Therefore, their doors close after Labor Day, the toys are packed in mothballs, and the owners head for Florida. What loan could be less possible if requested in late September? Conversely, what loan could be more appropriate if requested during summer, before the toys are retired for a completely idle winter?

With the mistake made, our letters were late reaching the owners and theirs were slow coming back. Since we had to await the results of these letters, we could not avoid being late in sending a dependent request list to a large Eastern museum, which had agreed to lend whatever we couldn't locate elsewhere. When our list finally did reach them, they wired simply "too late".

We had no other choice than to cancel the show, but there was no reason not to have it some other year. Everybody *had* said, "Any other time we could help you." So back went the notices: "Thanks to your willingness to lend, we will definitely open *Old Time Toys* next December, 1954."

After that frantic experience we learned always to work up each idea 18 months in advance of its exhibition and allow about six months for the idea to take more definite shape. If you think this sounds leisurely, remember that we are always in the midst of one exhibition and always right on the heels of another one. In our precarious position, if we should once allow immediate activities to lag the gallery would have no future to plan for!

Despite this dilemma, future topics should begin to take real form no closer to the exhibition itself than 12 months. This is actually a minimum period for working out the fine points. Many problems which develop can only be solved person-to-person; and our budget allows me to visit Eastern lenders only once a year when I must be in New York for the Committee on Art Education meeting any-

way. It pays to be able to foresee the whole year's problems while I'm there.

An amazing amount can be accomplished in one short week in the East. There is one prerequisite for a successful trip: the past year's exhibition calendars in all the city's galleries and museums must somehow be reviewed in advance, if only on the plane. This study reveals what's around and what isn't.

Sooner or later every good show "gets" the person compiling it. Then, almost without trying, he finds supplementary materials—little ditties to be included on the labels, toy-shop tunes for the amplifier, etc.

I am pleased that our current toy show provided a chance to share the final six months of fun with our public. We sent out an appeal for old-time toys to every newspaper editor in Kentucky and neighboring areas. Antique shops were alerted to help find rare items. In the larger towns, historical societies,

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libraries, and women's clubs are joined in. Local newspaper, radio, and television audiences watched the search progress.

The result? A toy show that's attracting entire "schoolfulls" of children from the Louisville area and families by the hundreds from the entire Ohio Valley.

The second result was good too. Many of the visitors, having helped us locate toys, understand (far better than we could ever have told them) what's involved in compiling a single exhibition for the Junior Art Gallery.*

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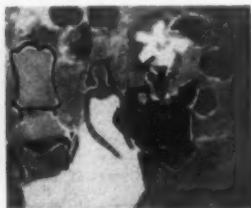
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St. Louis

(continued from page 26)

segregation in the St. Louis Public Schools. Special schools for the handicapped were integrated at the same time. High schools will follow in February, 1955, and the elementary schools in September, 1955.

Harris Teachers College offers workshops and in-service training courses to the thousands of elementary teachers in St. Louis and the surrounding area. The art courses are among the first to be filled during enrollment at the beginning of each semester. The College maintains a complete art department in which students may minor. Since the majority of elementary teachers in St. Louis are graduates of one of the two city colleges, a close rapport is easily maintained with the classroom teacher. Harris Teachers College requires four and one-half years' preparation before teaching experience begins. One full semester is spent in apprentice teaching. After the apprentice period the student returns for what is actually a summation of what he has experienced, plus some cooperative planning as how best to prepare for teaching. During the three-year period of probation, young teachers are guided by general consultants and may secure help from specialists in subject matter areas such as art, physical education and music.

Closely coordinated with the classroom is the Division of Audio-Visual Education. Teachers may secure the latest art films, film strips, and mounted birds and animals. A service to be innovated in the near

future is a "Pictures To Grow With" collection of fine paintings which have been laminated to withstand wear and tear. These prints may be borrowed by a classroom for a week or more in order to help students become familiar with paintings of the past and present.

The Children's Art Bazaar is a community-inspired project which features children's paintings, kindergarten through sixth grade. Now in its fifth year, the Bazaar hangs paintings by young St. Louisans in a downtown department store where they are sold to the public for one dollar each. Proceeds go to some worthy charity, this year to *Save the Children Federation*, a child service agency.

A foreign exhibit from as many as 30 different countries is hung in connection with the local exhibit. Thus St. Louis area children see what children of their own age are saying in art media from many parts of the world.

The Art Museum located in Forest Park has served as a cultural center for many years. Two years ago the Vienna Treasures were exhibited; most recently, the Van Gogh collection. All schools may elect the museum for a field trip.

Children's art in St. Louis has a purpose. A mural is planned to fill a bare spot on a wall or to serve some other decorative purpose. A finger-painted design becomes a book jacket or a poster. A picture may be painted because the youngster just had to say in paint what he felt about the moment.

But we have much to learn. There are many ways in which we must grow in order to keep the art program vital and meaningful in the schools. Our reach often exceeds its grasp, but this we know — children engaged in the "doing" end of a crowded curriculum are learning to solve problems. Through a process of exploration, rejection and acceptance, they are developing a spirit of inquiry. Whether they choose to become artists, steamfitters, boilermakers, doctors or lawyers, they are discovering human values and a source of happiness which will last a lifetime. *



Dear Reader

Happy New Year to art and classroom teachers everywhere. May the new year bring all the equipment and materials you asked for last August and didn't get. And a Happy New Year to those who teach art in rooms without sinks.

A Happy New Year to teachers who bring art experiences to more than 40 children in rooms designed for 20. May your walls expand. Happy New Year to teachers who try to invent storage shelves and cabinets which suspend from the ceiling because there is no floor space. Happy New Year to teachers who have student desks so small that 12x18 paper drapes like a table cloth.

Happy New Year to art supervisors who serve more than six schools and to those who travel from town to town in unit districts. Happy New Year to you.

A special greeting to all who have submitted articles to **Junior Arts & Activities** during the past year and had them rejected due to poor photography. To each a new Speed Graphic.

Happy, happy New Year to our correspondents Arno Stern in Paris; Erich Parnitzke in Kiel, Germany; Maryette Charlton in Beirut, Lebanon; Frederic Moroni in Romagna, Italy; Viswam Ramanathan in Madras, India; William Barrett in Christchurch, New Zealand; Elizabeth Beyme in Zurich, Switzerland; and our other friends in foreign lands. May the new year bring you peace and happiness.

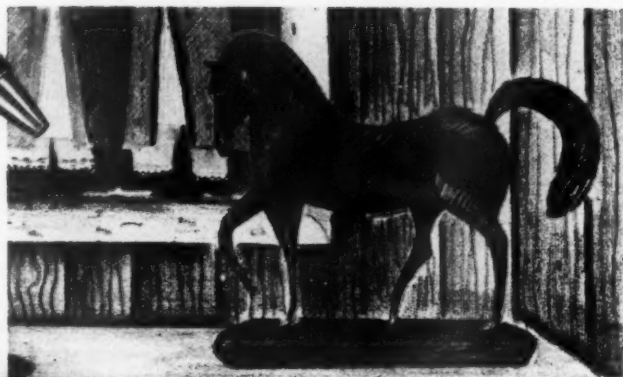
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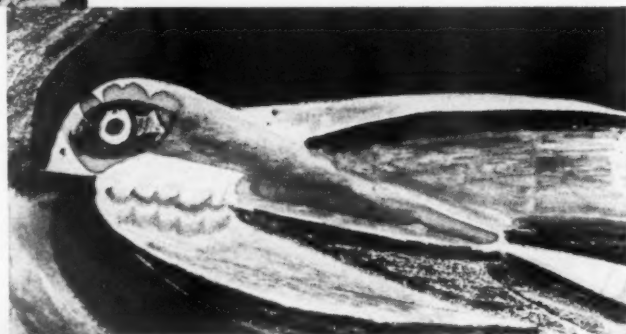
Crayola Scratchboard

Cover a heavy coat of light, bright Crayola with a coat of dark crayon or Artista Tempera. (Mix liquid soap with tempera to make it adhere.) Allow Tempera to dry. With various tools—orange stick, toothpick, penpoint, hairpin, razor blade—scratch design on dark top coat so that light Crayola colors reappear.



Crayola Overlay

Another approach to mixed media is the application of Crayola Crayon over Artista Tempera or Water Colors, using identical or contrasting colors. Pressure causes texture and color changes. Crisp edges are obtained by pressing near the end of the side of the crayon.



Tempola-Craft

A design with Crayola Crayon is drawn in bright, light colors on dull-surfaced wood or paper, such as paper toweling, plates, etc. then paint over with Artista Tempera or Water Colors, using a dark or contrasting color. Be sure to fill the pores of the paper with Crayola. Try sponging over Crayola with water before adding paint.

Crayola Encaustic

Unusual painting qualities are obtained by heating unwrapped Crayola sticks or melting crayon scraps over low heat and applying the liquid with sticks, brushes or palette knives—or using cold crayon, then exposing the completed drawing to strong sunlight, a hot iron, or infra-red heater or lamp. For a luminous glow, polish with a soft cloth.

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